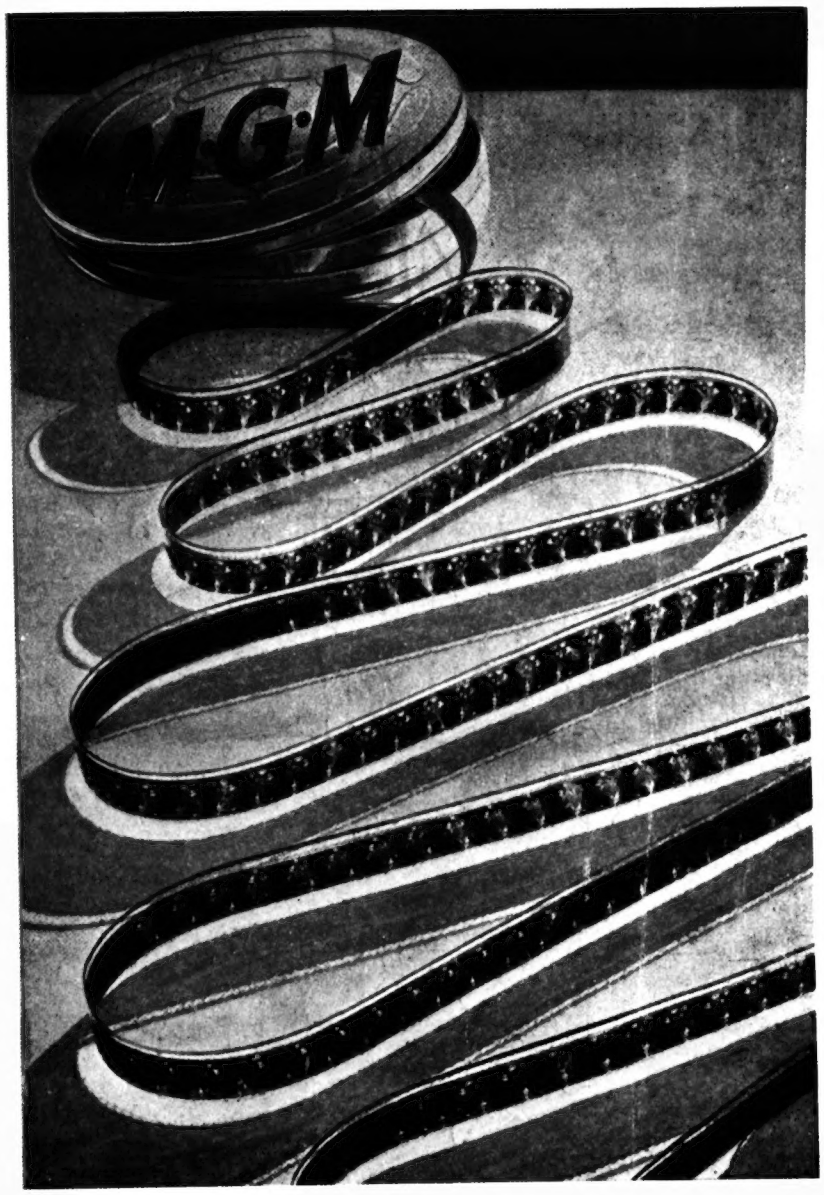
WEEKLY

And Import Tax

—See Page 3

"YOU'RE ON THE RIGHT TRACK, MR. SHOWMAN!"



Friendly customers everywhere are applauding Leo for his superb leadership! . . . Never before has he given the industry such a gigantic array of moneymakers! . . . Never before have you seen such wonderful box-office as—

IF YOU WERE

NORA PRENTISS

WOULD YOU KEEP YOUR MOUTH SHUT?

IF YOU'RE AN EXHIBITOR

ANN SHERIDAN

WILL OPEN YOUR EYES!!!

THIS IS A → WARNER picture!

NEXT AT THE WARNER'S

ANN SHERIDAN *New Sensational* NORA PRENTISS

CO-STARRING

KENT SMITH · BRUCE BENNETT · ROBERT ALDA

H CENTURY-FOX'S
reatest Technicolor
Musical
'WONDER WHO'S
SSING HER NOW"
BE SURE TO
ATTEND YOUR
TRADE SHOW

Kinematograph WEEKLY

LARGEST NET SALE: OVER 5,000 COPIES WEEKLY

No. 2,098. Thursday, July 17, 1947. Vol. 365.

SIR MALCOLM CAMPBELL TRIES OUT BLUE BIRD
See BRITISH MOVIETONE NEWS

e Queen and e Rank Group

A VERY EXCLUSIVE FAIRY TALE

E film trade and the world at large, has the authority of remarkable Billy Wilkerson, her and editor of the *Holly-d Reporter* for the startling s that the Queen is an active pagandist for the Rank anisation!

ng from sunny California, in issue dated July 10, an air-l copy of which has just ched a startled London, lkerson, who has never been ed for his pro-British editorial icy, and who for some years arted at the memory of an rtive attempt to enter British rnalism, reveals that the ngest possible pressure is ught to bear by the Rank anisation to prevent its yers deserting to go to llywood.

eveals, too, that when all else failed, the Rank people ort to appeals to patriotism win their case.

comes an exclusive and hly illuminating revelation t John Mills recently rebelled the idea of signing a seven-r contract with Arthur Rank, indicated that he wanted to to Hollywood.

Rank, states Wilkerson, ose accuracy has always been ly precisely estimated in this ntry, then "started the ball ing."

was invited to attend a den party at Buckingham ace. What happened is so tastic that only the pen of a lkerson can describe it. Here the big news story, word for rd:—

rtly after his arrival there, Queen of England came over the table where he and his e were seated, congratulated n on his performance in reat Expectations,' praised picture, then asked: "Is it e, Mr. Mills, that you are templating leaving us to do a ture in Hollywood?' When replied that he thought it ght be a good thing for him, made a big speech, appealed his patriotism—a pitch that t him to Rank's office the lowing morning, where he ned the seven-year exclusive l. And that's the extent to ich they now go to hold their portant players—to protect ir British Industry.

far cry from what goes on h our players and our lustry."

ur, Billy. Or ours.

General Council Debates Import Duty Problem

CHANCELLOR STILL UNDECIDED

TOP item at this week's meeting of the General Council of the C.E.A. was a debate on the international film situation, linked up with the threat of an import duty on foreign films.

The debate was expected to be opened with a statement by general secretary W. R. Fuller, giving the overall picture.

The final stages of the Finance Bill will meanwhile be taken in Parliament this week, the Report Stage finishing on Wednesday and the Third Reading on Friday.

It is still believed in Wardour Street that no decision has yet been taken as to whether the powers—conferred on the Chancellor last week—will, in fact, be applied.

In some quarters it is suggested that the return of Arthur Rank from the United States next week—he is due on Wednesday on the *Queen Elizabeth*—will have strong bearing on the situation. Mr. Rank will be asked to give precise details of his progress in earning dollars for British films.

Meanwhile (writes the KINE. Political Correspondent) there is a certain amount of pessimism about the possible results of the Marshall talks where films are concerned. It is pointed out that any dollars loaned or given to European countries following the Paris talks would in all probability take many months, if not a year, reaching here.

Indeed, such aid to Europe might become a major issue in next year's American elections.

There seems, then, little prospect of the international film position being improved following the Marshall talks.

American Trade papers have reported that the British Treasury aims at saving 15,000,000 dollars a year through the duty.

This figure may be regarded as guesswork. No such decision has yet been taken and, indeed, if the authorities do eventually decide to go through with the duty, they are hardly likely to be satisfied with so small a saving.

THE FIELDS TOUR

Following protests from exhibitors in the North of England, the C.E.A. has joined in with stage interests in protesting at the B.B.C.'s proposed tour of Gracie Fields.

The matter was discussed by exhibitor delegates on arrival in London this week.

E. J. Hinge, of Newcastle, was appointed official exhibitor-delegate of a party which called at the B.B.C. on Tuesday afternoon.

NO BUSINESS

No films have yet been submitted to the Board of Trade's selection committee, set up in 1946, to secure circuit screen time for independent British films.

This was revealed in the House of Commons on Tuesday.

N.A.T.K.E. Backs O'Brien Speeches

The national executive of N.A.T.K.E. is backing up the recent speeches of Tom O'Brien, M.P., its general secretary.

Jack Smith, the union's President, has written to Mr. Hugh Dalton and assured him that O'Brien's recent broadcast and his remarks in the House of Commons are not only his personal opinion, but are in accord with the policy of the union.

Meeting last Friday, the union's General Council gave its unanimous approval to O'Brien's remarks.

Recent speeches of O'Brien's have been sharply criticised—notably by Benn Levy, M.P., in a debate in the Commons last week.

Hinge is Taking Up Rental Issue

"NO RELATION TO REMITTANCE FIGURES"

THE whole question of film rentals is likely to be raised at this week's Cinematograph Exhibitors' Association General Council meeting by E. J. Hinge, hon. treasurer of the Association.

Mr. Hinge told the KINE. that his case for a revision in rental terms is based on deductions he draws from the striking contrast between the figures of film remittances before the war and at the present time.

"In the old days, we were remitting about 7 million a year," he told a reporter. "Remittances are now up to 17 million a year.

"Of course, it is perfectly true that admission prices are up and attendances are also up, so, naturally, you would expect the figure to show a substantial increase. But I know of no statistics to suggest that the total net takings have more than doubled.

"As, however, remittances have more than doubled, it looks as if the renters' slice of the cake has increased disproportionately.

"I shall probably use this argument to the General Council at the next meeting."

Studio Profit

British Lion Studios, formerly Sound City, is paying a dividend of 15 per cent. for the year to May 31 last. This is the first payment since 1936. The net profit was £61,154.

NEW WORKING TIMES: NEW LICENCES?

STAGGERED working hours with a double working shift system may mean fundamental changes in kinema opening times and licensing conditions throughout the country.

The possibility that important moves would follow the Government's declared attempt to spread working hours was considered by the General Purposes Committee of the C.E.A. in London on Tuesday afternoon.

At present, the official policy is to spread working hours from six in the morning till 11 p.m., and the KINE. understands that members of the Committee pointed out that this might have a profound effect on the film-going habit.

One Northern circuit is known to have been in touch with local Ministry of Labour offices and to have sounded important groups of employees on the programme times they would prefer under any new system.

It is possible that representations will be made to local licensing authorities when the circuit concerned has put up documentary evidence relating to the hours suggested.

Death of "Sam" Langford

The KINE. regrets to announce that A. H. Langford, its advertisement manager for many years, died in London on Monday.

He had retired from film journalism in October, 1945. He was 72 and leaves a widow and one son. He had been in ill-health for two years.

KINEMATOGRAPH WEEKLY

93, Long Acre, London, W.C.2.

Telephone: Temple Bar 2468
Telegrams: Kine, Southernwood, Rand, London

Joint Editors:
A. L. Carter : Connery Chappell
Assistant Editor: Alex. J. Martin
Advertisement Manager: Paul Peak

"Kinematograph Weekly" is a member of the Audit Bureau of Circulations

THE FIGURES WHICH COUNT

IN all this talk of dollar remittances, of British successes in the United States, of import duties, of quotas, and the like, one very important factor is still shrouded in a certain amount of mystery.

No one has given a really authoritative public picture of what British films will earn in the United States next year.

It is known that in the past they have earned precious little after paying expenses, and it is known that reasonably informed people have "guessed" 12 million dollars as next year's figure, but how accurate this is is not known. Nor is it known if it allows for Sir Alex Korda's recent deals.

Next week Joseph Arthur Rank returns from what everyone hopes has been a successful mission to the United States.

His arrival in this country would be an excellent time for a public statement of future dollar earnings—an expert estimate based on contracts, guarantees and the like.

There are two men who really know this part of the dollar tangle. The first is the Chancellor of the Exchequer, who must have such figures available to him through the Bank of England. The second man is Arthur Rank, whose earnings in the States are likely to represent well over half the total kitty.

At the moment. M.P.s and publicists are indulging in a public guessing game, some of it with a regrettable anti-Hollywood flavour. There is as little sense in the guesses as there is in the attitude.

What is wanted, the KINE. suggests, is a really precise statement of the progress that has been made. It will enable people to form a serious standard of judgment.

Let us hope that Mr. Rank takes the trade into his confidence on his return next week.

THIS is General Council week and C.E.A. delegates are assembling in London from all over the country. By Monday evening most of the leading men in exhibitor affairs had arrived in town.

Writing in advance, I can tell you that Wednesday's meeting was expected to be dominated entirely by consideration of the threat of a duty on film imports, which, although it was rumoured at Eastbourne, did not become public knowledge until a fortnight ago.

Quite obviously, all other Trade considerations, including even the re-shaping of the Quota Act, are secondary to this mighty problem.

YOU may take it that exhibitor discussions are likely to lead off with an extremely strong and realistic picture of the whole position, delivered by General Secretary W. R. Fuller.

We all regard Walter Fuller as one of the most brilliant and equally one of the best-informed men in the entire business. I know that during the last week or two he has been extremely close to some highly important people in Whitehall, and it is reasonable to say that the picture he will paint of film imports in relation to the international scene will be an expert one.

It is not my province here to anticipate what Fuller will say, and it would be improper for me to repeat some of the highly illuminating off-the-record material which he gave me during a long talk this week.

But it is fair to report that, generally speaking, his view is that there is no sense in jumping the gun. Don't let us squeal until we are kicked, in other words.

ON the great subject itself, there is no further news, and the opinion is growing in the street—as indeed the KINE. has previously hinted—that the threat of import duty may all turn out to be a bargaining counter; a precautionary measure, taken at a critical time.

Most sides of the industry, meanwhile, are almost certainly interested in putting the case for concerted inter-trade action to the Chancellor, rather than have him clamp down a tax whose practical application may be tricky in the extreme.

SOME of the threats to come can be gleaned from last week's debate in the House of Commons when the Chancellor sought and secured his powers to impose such a duty. The debate lasted two hours and was extremely important—so important that a special KINE. report this week devotes nearly three pages to the speeches and retains the colour, the personality and the vital points made by the speakers.

The chief thing that emerges, of course, was the official statement that if such a tax is applied it will be done in such a way that it cannot be passed on to the exhibitor.

You will remember that when the story first broke the KINE. emphasised that a scheme to achieve this had been worked out.

READING the debate with great care, I was impressed with what a strange mixture it was—a hotch-potch of the expert, the explosive, the prejudiced, the ignorant and the detached. Some of the things said were plain piffle, some were Utopian, many were well meaning, some were elementary errors demonstrating how easy it is to know next to nothing about the film business.

FOR instance, a gallant Tory named Braithwaite said that he did not see how the Chancellor could devise a scheme to prevent the tax being passed on to the *renter* and the exhibitor. As the renter is the very person supposed to pay, this seemed rather gooffy.

Then we had the usual rhapsodic but rather unrealistic advocacy of artistic films, mainly French—this time by Mrs. Leah Manning, a Labour member.

We all have the utmost admiration for these worthy pictures and nobody wants to discourage them. Unfortunately, the intellectuals just don't seem to realise that where the great British public is concerned pictures like these just don't fill kinemas.

BY far the most important speech of the debate was made by Benn Levy, the playwright.

First of all, he strongly criticised Tom O'Brien, whose latest public effort was a broadcast in which he reiterated these new views of his which seemed so completely different from his union's official stand.

Tom, who was on Tuesday night officially entertaining U.S. trade unionist R. F. Walsh, has now been vindicated. N.A.T.K.E. has issued a statement supporting him to the hilt.

FOR the rest, Levy's speech consisted of what one might call the *Tribune* film attitude and culminated in an appeal for a flat tax on footage rather than an *ad valorem* tax.

It was a pity that Levy should then have broadsided his criticism against Rank and the Rank group. What these Leftists never seem to realise is that without the Rank they are always decrying there just wouldn't be a British film industry at all.

Writing in the *Evening Standard* later, Levy courteously admitted the value of Rank's contribution to the industry.

THE other major matter of trade politics, of course, is the Quota Act, which has slipped into the background owing to the sudden dollar crisis.

It is taken for granted, as I have previously hinted, that a White Paper will be tabled in the House a day or two before Parliament rises for the holidays.

This will leave a couple of months in which the trade can air its views and prepare for the fight ahead.

MY information is that in addition to the retention of renters' Quota—which may be considered something of a personal triumph for C.E.A. officials—it will be found that the [illegible] will suggest separate first- and second-feature quotas.

When this was first put forward the C.E.A. was pretty well under the collar about it, but I understand that the exhibitors have since modified their attitude—providing that the separate quotas are sensible.

This last vital proviso apparently looks reasonably safe.

INCIDENTALLY, the question of imports, Quota and dollar remittances all fall into line together in one new subject which is now cropping up—the A.C.T. agreement with the producers that is almost ready for signature.

The Council of the British Film Producers' Association met in London on Tuesday afternoon to consider the proposed agreement with A.C.T.

Will this vast agreement, covering wages, working conditions and so on throughout the film studios really go through? Yes, for it has the wholehearted backing of the Rank group and the Korda interests.

There is no secret, however, that a steady and influential minority on the B.F.P.A. view the agreement with utter consternation. Men who obviously cannot put their names on record on the subject have told me flatly that they consider it a very great risk indeed.

AS a result of the agreement there will be a five-day week throughout the studios, which means that production costs which have gone up proportionately far more than box-office revenue, will go up still more.

Only a simpleton or an optimist thinks that the five-day week will increase studio output. Of course it won't.

There are a whole number of provisions, too, laying down exactly what grade of technician has the responsibility of looking after particular chores. Many of these are considered wasteful and highly expensive.

The people in the short and documentary field in particular are most concerned, for their costs are likely to be bumped to a point where they will become simply uncommercial.

WHEN the agreement is eventually signed there will no doubt be a clapping of hands in Lower Regent Street and Soho Square.

The wringing of hands, it is now suggested, will come a few months later.

What will these increased costs mean in the international film business?

Obviously, they are important. It has already become very difficult for important British films to recoup their costs in the home market. It will become next to impossible for them to do so after Elvin and his merry men have increased them once more.

THE effect of all this, as people are now starting to realise, is that something like £250,

O T S

What we want in this country is the equivalent of the Hollywood Motion Picture Academy—only a very great deal more so.

ARTHUR DENT, most jovial of Wardour Streeters, was on the 'phone a day or two ago purring with pleasure at the smooth progress being made by his film, which is based on the life of Burns.

Arthur is a veteran of both exhibiting and production fields in this country, and I know few people whose judgment would more readily carry my coin.

He has a second subject for self-congratulation. His son David has just taken his M.A. at Oxford.

AFTER weeks and weeks of gossip it is now announced that important changes have occurred in the Selznick Releasing Organisation, whose foreign chief, Laudy Lawrence, is due in from Paris this week.

I understand that Dave Sangster, who was sent over by Selznick to handle the publicity on "Duel in the Sun," is no longer with the company. Bill Erbb, his chief, who came here and started the Organisation, will return to his native America next month. Lawrence is likely to stay here for some time.

IT was inevitable that there should be changes on the publicity side of the Selznick setup, but in saying this I imply no particular criticism of Sangster, whose position was impossible before he started.

He did not know the British territory. As such his choice for such a job was curious, to say the least.

Once here he worked with enthusiasm and at times too much of it. It was left to the astute Stephen Watts, thundering from his Sunday pulpit, to point out that the high-pressure baloney which emerged from the Selznick office was likely merely to build up sales resistance to the picture.

SERIOUS film men will wish Paul Rotha the best of luck following the news that his important documentary, based on the City of Manchester, is to open up there with a red carpet showing at the beginning of August—and is later to have release dates in both Odeon and G.-B. circuits.

I have not seen Rotha's picture, but devoutly hope that it is good. It is no secret that British documentaries are in need of a financial fillip.

Meanwhile, if Rotha, who is one of the most articulate of film people, gets a hit, it will act as an inspiration to many of these small but progressive companies whose success is so important to the industry as a whole.

A HAPPY public relations gesture was the dinner given by Eagle-Lion to a party of Dutch journalists at the Connaught Hotel. Ralph Bromhead occupied the chair and set a standard of commendable brevity in his speech of welcome, an example which was strictly followed by W. Kirkpatrick, of the Foreign Office, and other speakers.

Jean Kent, Rosamund John, Francis L. Sullivan and Dennis Price were present to meet the visitors. There was ample opportunity at the cocktail and coffee stages for the guests to intermingle; and Sidney Wynne was there to give point to the fact that this pleasantly informal function was a shrewd piece of indirect sales promotion for British pictures overseas.

KEN NYMAN, director of Eros, was on the 'phone just as we were going to press, highly enthusiastic at the continued success of "Birth of a Baby," which I recently described as a startling film.

The picture is being released in London on August 11, but it is not so much a general release as a general prerelease—for some 15 of the biggest Gaumont circuit theatres, like the State at Kilburn and the Trocadero, and so on, will be showing it first, while the balance of the London theatres on the circuit follow later in the year.

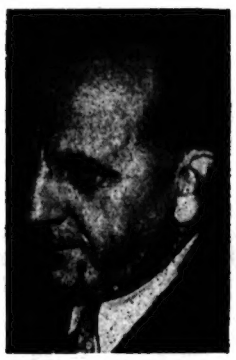
I predict that the local managers will be very, very busy.

OFFICIALS of the C.E.A., after a committee meeting on Tuesday morning, strolled round to Shaftesbury Avenue and inspected the new offices.

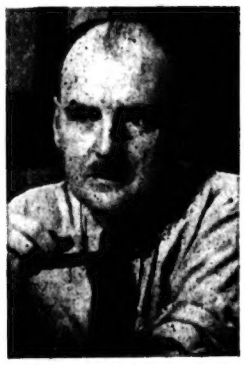
I ran into them shortly afterwards and found them very enthusiastic. Dennis Walls, bronzed after his trip to Belgium, was saying warmly that the new accommodation did the Association credit.

Incidentally, I hear informally that the September General Council meeting may actually be held in the new offices.

ENNIS WALLS



W. ERBB



PAUL ROTHA

R. F. WALSH

CLOSE-UPS

by SCREENCOMBER

Sign Here

WE have a theory that Ewart Hodgson is just a frustrated old autograph hunter at heart. Probably, somewhere back in his lost youth Gladstone or Disraeli refused him a signature or, maybe, more recently, Sidney Bernstein wouldn't put his initials to an expense sheet. Whatever it is, Ewart is at it again in this week's *News of the World*, claiming that British stars don't give the same consideration and courtesy to autograph hounds that the Americans do. Last time he got on to this subject Maggie Lockwood and Stewart Granger took the matter up with the radio via Picture Parade.

We have had plenty of experience of these autograph hunters, and we have never found them particularly discriminating. Back in 1932, at Tynemouth, what time Laurel and Hardy were presenting prizes on the beach, we were approached for autographs, and during the afternoon signed as both Laurel and Hardy.

Alice in Wardourland

ALICE now found herself in a brilliantly lighted hall, which the Mad Renter told her was called a film studio. Over in one corner a wild-eyed gentleman, who looked as though he needed a shave and was dressed in clothes of the Johnny Walker period, was beating a dark lady to death with a riding crop. Another wild-eyed gentleman, who wanted a hair-cut as well as a shave, was busily engaged in throwing his leading lady out of a window.

Another was bashing a lady pianist over the knuckles with a ruler. Each wild-eyed, unshaven gentleman bore a striking resemblance to the other wild-eyed, unshaven gentleman, and each seemed engaged, with certain variations, upon the extinction of the opposite sex. "Whatever are they up to?" asked Alice. "Mad, whole lot of 'em, mad!" said the Renter.

"Chap shoving the girl out of the window is a brain specialist with schizophrenia." "Isn't that a Russian ballet or a Yvonne de Carlo picture?" asked Alice. "That's 'Scheherazade.'" said the Mad Renter, impatiently. "Schizophrenia means a split personality. Haven't you ever heard of Creme Schizophrenia, silly?" "What's that?" asked Alice. "Why," said the Renter, feeling he was getting a teeny bit out of his depth, "It's a sort of split pea soup. Lentils or something." "Why, if he has been taking that maybe it's his stomach and not his brain that's causing all the trouble. Perhaps it's just indigestion," said Alice, hopefully. Alice paused in the midst of this interesting theory as another wild-eyed gentleman appeared and started slapping a lady who looked like Phyllis Calvert or Dulcie Gray or somebody.

"But doesn't he look like James Mason?" said Alice.

"Stupid," said the Mad Renter. "It is James Mason."

HOME SECRETARY PUTS THE SPOTLIGHT ON SUNDAY OPENING

A Clash in which the Trade Champions the Cause of Freedom Against Bigotry

FORCED INTO AN ISSUE BY "OUR PECULIAR LAWS"

DISCUSSION of the conduct of S. O. Polls in the House of Commons has not only once more thrust this unhappy matter into prominence, but has aroused resentment in exhibiting circles. Particular exception has been taken to the criticism of the methods employed by men who have always contested cleanly an issue forced upon them. This article by "Kine." Feature Writer LEONARD WALLACE examines the issues at stake and points out that a law designed for the protection of the freedom of the individual has been abused by a narrow-minded minority, and used as a means of imposing a restriction.

Chuter Ede, in the House of Commons, has expressed his concern at the amount of money spent on Sunday opening polls. He ended his remarks, which are published in detail on page 11 of this issue, by saying that he hoped both sides would cease "these practices," and issued a warning that the House might expect steps to be taken to prevent "some of the publicity methods employed in these polls."

The kinema industry would be very happy to cease its part in these practices—but to do so would be to forgo a right to defend a principle. Fundamentally, the long-drawn Sunday opening battle is a clash between principles, some might even say that it was a clash between freedom and bigotry. And since the peculiar laws of the country provide machinery by which this Industry can put up a fight for its own—and the public's—freedom, it is not to be expected that we should neglect to make use of that machinery when the minority opposition forces the issue.

In his speech, Chuter Ede suggests that he is aware that it is the tightly organised forces of bigotry which instigate these polls. He refers specifically to the Lord's Day Observance Society and its increased activities since it received a bequest a few years ago.

And, as if to confirm him in what may have been no more than suspicions, the L.D.O.S. has now gone on record to say: "Our campaigns will continue in the same vigorous fashion."

That is a plain challenge not only to the kinema industry, but to the House of Commons. The kinema will have no recourse but to fight back.

Clean Fighters

It is hard to see the justice of Mr. Ede's remarks as far as the kinema is concerned. It has always fought cleanly and used constitutional methods, enlivened perhaps by that flair for showmanship which is the Industry's strong suit in these matters. It has won supporters in the Church, who a few years ago might have been regarded as completely opposed to Sunday opening, and it has won praise for its methods from police and local authorities.

It is worth while relating in some detail some of the "practices" of the kinema on these occasions for the instruction of Chuter Ede and others who may be tempted to recall the days of Eatanswill.

In recent campaigns exhibitors have been provided with a comprehensive booklet of eight pages. It contains a concise summary of the legal issues contributed by Sydney Lewis, sample newspaper layouts, a selection of models for posters and handbills, hints on publicity aids, do's and don'ts, and notes on handling transport.

Throughout the booklet emphasis is laid on fighting a clean campaign. A specific instruction is: "Do not fight the churches." Exhibitors who have carried out the suggestions embodied in this booklet will have fought an efficient and planned campaign. But they will certainly not have adopted the methods of Eatanswill, whatever the opposition may have done.

This instruction book was a Gaumont-British idea, but the campaigns these days are characterised by unity between the circuits and co-operation with the independents.

Here are a few stories of actual campaigns, illustrating pithily what is involved. On G-B.'s Circuit L no fewer that 14 managers and assistants were formed into a team for the fight. Their first battle took place at Halifax, when snow was piled 3 ft. high in the streets. All helpers had to be supplied with gumboots. A poll of 18,393 was won by the comparatively narrow margin of 1,477.

At Glossop there were also terrible weather conditions. At Bradford there was more snow and strong opposition from the local labour organisation, necessitating vigorous teamwork and much loss of time from the ordinary business of running kinemas.

At Bournemouth two usherettes canvassed from door to door and a speaker van toured the district. Bert Crabb, of Circuit K, [illegible] been stoned, shouted down and even taken [illegible] a police court, accused of obstruction by [illegible] opposition.

Add to all these things the normal rou[illegible] of such campaigns—the servicing of the Pr[illegible] the printing and distribution of posters [illegible] leaflets, the canvassing of individuals [illegible] representative bodies, and you have so[illegible] measure of the amount of work and [illegible] involved. The cost of all this, as Chuter E[illegible] has remarked, is considerable; and he m[illegible] well have cause to be "gravely perturbed."

Trade is Perturbed

The kinema industry, too, is perturbed. [illegible] is being forced to expend energy, time a[illegible] money that it could devote to more constr[illegible] tive issues. It is being forced to do th[illegible] because a hard core of bigoted people [illegible] invoke to the point of absurdity laws made [illegible] ensure the freedom of the individual.

It is certainly time that steps were take[illegible] the House of Commons on this matter—b[illegible] they should not be steps to prevent public [illegible] methods. They should be steps to re-exam[illegible] the entire question of Sunday opening [illegible] Sunday entertainment in general, with a v[illegible] to providing the public with the means [illegible] spending its leisure in such ways as it thi[illegible] fit.

BILL MOORING Visits the British Production Studios

HOW THEY COMPARE WITH HOLLYWOOD

"ARE our studios anything like those in Hollywood?" That question has been put to me at Shepperton, Elstree, Denham and Islington—in fact, every studio I have visited over here—and I've still a long list of calls to pay.

The answer is that technically they appear every bit as well equipped.

Whether shortage of space and materials may hamper flow of good British product and force production costs higher until Hollywood again has every economic advantage, remains to be seen. The idea in Hollywood's financial departments is that British studios hold an ace hand in low production costs, but W. P. Lipscomb, who is producing "The Mark of Cain" for Two Cities, tells me that a picture which would have cost £50,000 before the war now runs up to £200,000. Hollywood costs have not risen that much, even allowing for its native extravagance.

Margaret Marshall took me over to Denham, and if the studio publicity releases shown me by Maggie, Ken Green and the rest of the crew are typical, British film publicity, about which I am supposed to know a little, has improved mightily since my last visit. It is bright, informative and, best of all, factual.

It lacks the hysterical note so often sounded in Hollywood, and if ever presented to the American Press in this form (it hasn't been getting far up to now!) ought to do a fine job of salesmanship. Americans are over-gorged with phoney publicity.

It is easier for the Press to meet people on the British sets, too. Tony Bushell, associ[illegible] producer with Sir Laurence Olivier, welcom[illegible] me to the "Hamlet" set. "Larry will w[illegible] to see you, too," he said, but "Larry" [illegible] looking at the rushes, and before he came [illegible] Roy Goddard, with whom I was associated [illegible] my B.I.P. days, hooked me off to the "M[illegible] of Cain" set where director Brian Desm[illegible] Hurst was lining up the next shot for S[illegible] Gray—a prison set.

When Walter Mycroft, of B.I.P., offer[illegible] Mr. Hurst his first directorial contract b[illegible] I was acting as B.I.P. talent scout in Ho[illegible] wood. I had a bit to do with Hurst's com[illegible] over. The bars of Strangeways set me w[illegible] dering. "Do you ever feel you're kind of [illegible] in prison here," I asked? "Do you have [illegible] much creative freedom as you did in Ho[illegible] wood?" What a question to ask, anywa[illegible] It is evident that, by comparison, men [illegible]

Bill Mooring, "Kine." Hollywood correspondent, at M-G-M British with A. W. Watkins, director of sound, and Eric L'Epine Smith, associate producer of Dryhurst's "While I Live."

Continued on page 27

Eckman Gives Evidence in Libel Action

FILM CRITIC'S CASE AGAINST M-G-M

AM ECKMAN, jnr., and Mervyn McPherson both gave idence during the first day of the aring of the libel action brought film critic Arnot Robertson inst Metro-Goldwyn-Mayer.

Mr. Eckman, in evidence, said caused the letter complained to be sent to the B.B.C. after meeting of officials of his company had come to the conclusion t Miss Robertson was more interested in self-exploitation than was in constructive film ticism.

"We are not opposed to bad tices," said Mr. Eckman, "or d criticism, but when film criticms take the form of self-exploitan and do not put what the pubis entitled to know, they come witticisms and not ticisms."

McPherson later said that the ief objection to Miss Robertson's ticisms was "their intolerable ppancy."

Plaintiff complained of a letter t to the B.B.C. Director of Talks ich stated that she was "comtely out of touch with the tastes d entertainment requirements of picture-going millions who are o radio listeners, and her critims are, on the whole, unnecesily harmful to the film dustry."

Opening the pleadings, Gerald rdiner (who appeared with K. E. elley, K.C., for Miss Robertson) d she also claimed damages for eged libel and slander in respect the same letter, which it was eged had been read by the dedants to reporters of the *News ronicle* and the *Daily Mirror* rectively. She also claimed an unction restraining the defents from repeating the alleged el.

Defendants admitted they sent the er to the B.B.C., but denied other blications. They also pleaded that blication to the Director of Talks was

Continued on page 27.

GRANT TO TEAM UP WITH KORDA

Cary Grant is to form an indedent production unit in assoation with Sir Alexander Korda. e plans to reach England before e end of the year.

As soon as he finishes "Mr. andings Builds His Dream use," with Myrna Loy, the first w production by Dane Scharz for KO-Radio, Grant will make two ctures for Korda. "During that me we'll be able to complete arngements for the international mpany," he said.

This "international company", s joint venture with Korda, will oduce entertainment films inded to help Americans understand foreign culture and customs.

John Davis and Bob Wolff at the world premiere of the first Rank-RKO-Radio joint production SO WELL REMEMBERED

THREE MORE FOR SOUTHERN CIRCUIT

V. Badman Resigns

BY the recent purchase of the Greenford Playhouse, the Gem, Southall, and the Feltham Playhouse, the Southern Cinemas circuit now comprises eight situations.

Lt.-Col. F. C. R. Britten and Major A. E. d'Eyncourt are joint managing directors in place of Victor Badman, who has resigned. The company's new address is 4, Golden Square, W.1. Telephone: Gerrard 5316.

The Playhouse, Chertsey, and the Plaza, Addlestone are other kinemas in the circuit with which the Commodore, Ryde; Medina, Newport; and the Atherley, Shirley, Southampton, controlled by Col. Britten are also associated.

Talk to M.P.s

Sir Henry French addressed a private meeting of M.P.s in the House of Commons on Monday, and explained the B.F.P.A.'s Quota proposals. The meeting was private.

C.E.A. OPPOSE CULTURAL FILM POWERS

The One Objection to the L.C.C. Bill

ALL the objections raised by the C.E.A. to the London County Council Bill, with the exception of one, have been the subject of agreement with the promoters.

The exception concerns the exhibition of "cultural" films by societies subsidised by the Council. The matter comes before the Lords Committee on July 15.

Upon the Association entering opposition to the clause in the Cumberland Water Works Bill, which sought power, *inter alia*, to provide entertainments, etc., the promoters withdrew the clause concerned.

SCOPHONY: COMPLAINTS OF MISMANAGEMENT

Complaint of mismanagement of Scophony, Ltd., the television concern, by a group of shareholders headed by Joseph Sagall, managing director of the Television Investment Trust, are likely to be the subject of a hectic meeting in the near future.

Sir Maurice Bonham Carter, the chairman, on behalf of Scophony, in a reply addressed to shareholders, states that Dr. Sagall's allegations "are wholly unwarranted and betray gross ignorance of the affairs of the company and the technical considerations which have moved the directors in deciding its policy."

They are calling a special meeting as soon as possible to put the whole position before shareholders.

RKO-Pathe News Not for Sale

Reports that Frederic Ullman, Jr., president of the reel, is to resign now that he has been signed to make pictures at RKO's Hollywood studios, has been denied.

In addition, N. Peter Rathvon, RKO president, said there is nothing definite concerning a sale of Pathé News at this time.

Reports connected the name of Warner with the proposed sale.

COLUMBIA CONVENTION THIS WEEK-END

COLUMBIA's annual general convention has been arranged by Jos. Friedman for this week-end, July 19-21, at Grosvenor House. It will coincide with the Royal World Premier, at the Gaumont, on Monday next, of the company's new Technicolor musical, "Down to Earth."

Distinguished visitors at the convention will be Jos. A. McConville, president, Columbia Pictures International Corporation, and Jack Segal, vice-president, Columbia Pictures International, both of whom have come over specially from the United States for the occasion. Lacy Kastner, Columbia's chief on the European continent, will also be present.

Highlights of the conference, which will be attended by delegates from all parts of the United Kingdom and Eire, will be a special dinner in honour of Rita Hayworth. Delegates will also visit Nettlefold studios where they will watch shooting on Columbia's British production, "The First Gentleman," starring Cecil Parker, Jean Pierre Aumont and Joan Hopkins

Staggering

Frank Hill, secretary of the Kinematograph Renters' Society, is shortly meeting officials of the L.P.T.B. to discuss a scheme of staggered hours for Wardour Street workers put forward by the local authority.

Arthur Silverstone's New York Post

ARTHUR SILVERSTONE is shortly leaving the British organisation of 20th Century Fox where has been joint assistant managing director.

Spyros Skouras, president of the parent company, has recalled Mr. Silverstone to the United States in order to take up a new and more important issignment. Mr. Silverstone will be leaving in the next few weeks.

Arthur Silverstone, who has spent more of his business years in this country than in America, was 18 years with United Artists as general sales manager in London, and later became eastern sales manager for United Artists in the U.S. He joined 20th Century-Fox in 1943 and was assigned to London, where he has been ever since.

Rank on his Way Home

J. Arthur Rank and his party, as well as Anna Neagle and Herbert Wilcox, will be passengers aboard the Queen Elizabeth when she sails from New York on Thursday of this week. Also aboard will be David Niven, returning for his Sir Alexander Korda commitment, John B. Nathan, Paramount International Continental general manager, James E. Perkins, Paramount British managing director, and Fred Hutchinson, Paramount sales director in Britain.

Rank's last official function in the U.S. was a dinner in his honour at New Orleans.

Cary Grant is flying over. Gladys Cooper and director Henry Koster, both associated with Niven and Grant in Goldwyn's "The Bishop's Wife," will make a trip at a later date.

Departure dates for Victor Saville and Deborah Kerr are still awaiting final word as to the finish of "If Winter Comes."

Death of Mrs. Ormiston

The death took place on Monday afternoon at her home, The Moorings, Motherwell, of Louisa Jane Ormiston, widow of the late Thomas Ormiston, C.B.E., former president and hon. treasurer of the C.E.A.

Mrs. Ormiston was the daughter of William Simmons, formerly Scottish manager of Jurys, and sister of Arthur Simmons, of Film Transport.

She leaves a son, Harold, who succeeded to his father's solicitors practice in Motherwell, and a daughter, Muriel.

The funeral took place to-day (Thursday) at Motherwell.

"Roman
DISTRIBUTION BY
PHOTOGRAPHED I

...of the West"

A PRC SPECIAL PRODUCTION

with **EDDIE DEAN**

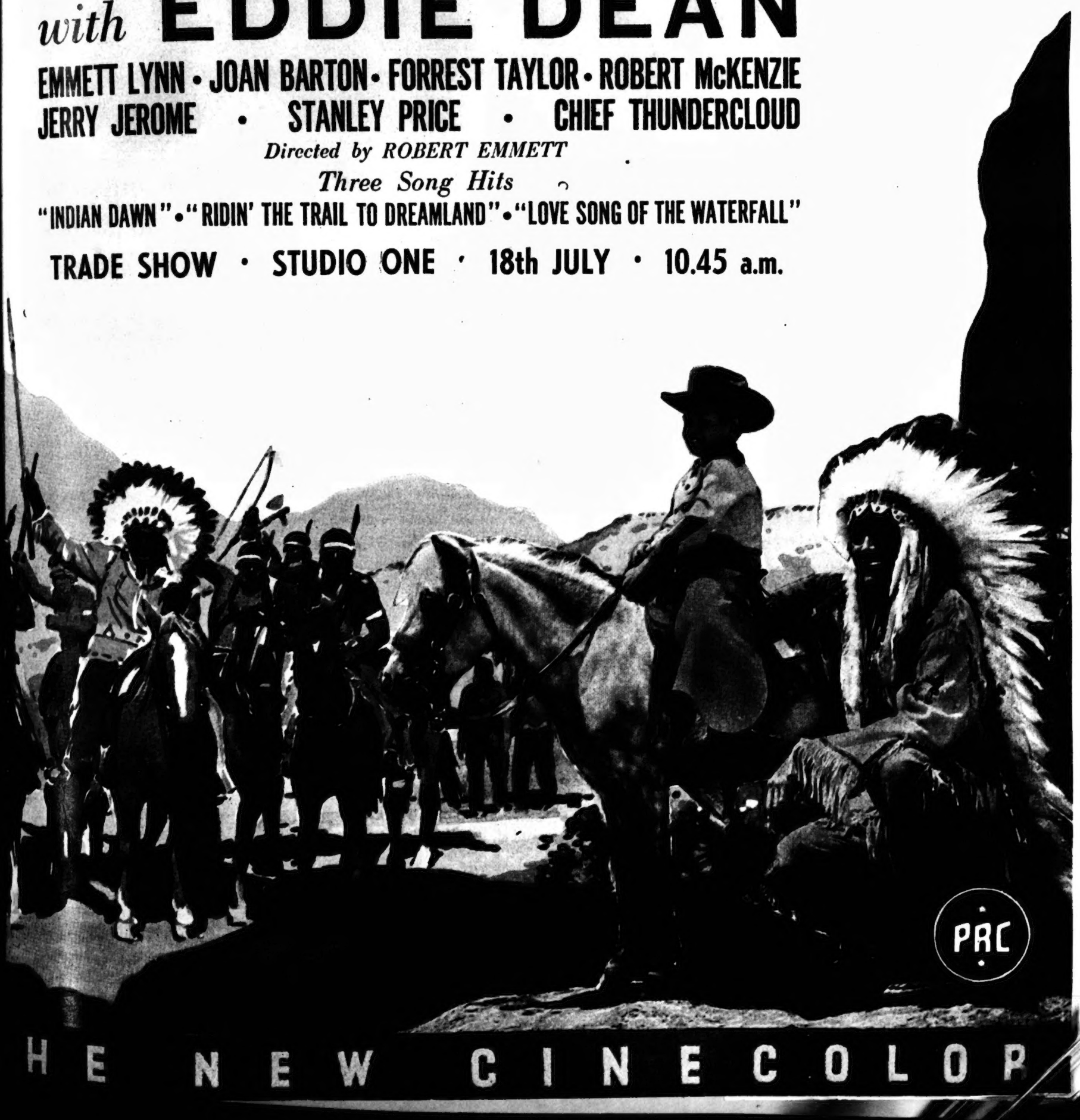
EMMETT LYNN • JOAN BARTON • FORREST TAYLOR • ROBERT McKENZIE
JERRY JEROME • STANLEY PRICE • CHIEF THUNDERCLOUD

Directed by ROBERT EMMETT

Three Song Hits

"INDIAN DAWN" • "RIDIN' THE TRAIL TO DREAMLAND" • "LOVE SONG OF THE WATERFALL"

TRADE SHOW • STUDIO ONE • 18th JULY • 10.45 a.m.



Rank Buys into Dutch Circuit

SEVENTEEN KINEMAS INVOLVED

BRITISH pictures will be regularly shown in 12 of the leading kinemas in Holland and five new ones as the result of an agreement just concluded by the J. Arthur Rank Organisation.

The organisation has acquired a 33⅓ per cent. interest in the merger of two major Dutch theatre circuits, the Tuschinski and the Royal, to form the Maaschappij-N.V. Tuschinski circuit. The amalgamated company controls kinemas in Amsterdam, The Hague, Rotterdam, Schiedam, and has acquired important sites in these and other areas.

The board of managing directors consists of Dr. K. Blom, S. Strengholt and John Davis. No change is contemplated in management.

This is the newest of big deals for British films announced recently by the J. Arthur Rank Organisation. On his return from America, John Davis, managing director of the Rank Organisation, announced that Mr. Rank had arranged for his films to be screened by five major circuits in the U.S.—Paramount, M-G-M, 20th Century-Fox, Warner, and RKO. Other recent agreements were with interests in Ceylon, Singapore, Czechoslovakia, and Poland.

Film Transport—Not to be Exempt

The clause exempting film transport from the scope of the Transport Bill was withdrawn in the committee stage in the House of Lords.

This decision was taken in view of the strong opposition of the Lord Chancellor.

The Chancellor said: "This is a matter in which the Commission will, as I hope and believe, be able to do a thoroughly good job of work, and do it with an efficiency equal to that with which it has been done before."

SEARS-BERNSTEIN RUMOURS

No Fourth Major Circuit

AN American suggestion that a fourth major circuit is planned in England by United Artists in association with the Bernstein interests is denied by Grandwell Sears, U.A. distribution chief.

Mr. Sears, while admitting he is engaged in surveying the general booking situation over here, told the KINE. there had been no discussions for the setting up of a merger of British independent exhibitors

Pickford—Si Fabian Deal "Dropped"

Negotiations between Mary Pickford and Si Fabian for the sale of the former's 50 per cent. interest in United Artists Corporation have been dropped, owing to "insurmountable legal hurdles."

This decision is regarded in Hollywood as another triumph for Charles Chaplin, Miss Pickford's partner in U.A.

The rift between the two interests was emphasised by the refusal of Charles Chaplin to approve the appointment announced by Mary Pickford of George Bagnall as president and Arthur Kelly as vice-president.

Miss Pickford's announcement was made at the U.A. convention after the breakdown of the Si Fabian negotiations.

Chaplin thereupon expressed his veto on the grounds that Miss Pickford had failed to consult him before taking decisions.

91 Million Go to U.S. Kinemas Weekly

Weekly kinema attendances in the United States average 91,491,129, reports the American Theatres Association. Total attendances over a year reach 4,757,538,708.

These figures have been compiled from admission-tax payments.

A scene from I WONDER WHO'S KISSING HER NOW, a 20th-Fox musical in Technicolor, starring June Haver and Mark Stevens

STUDIOS' NEED FOR TIMBER

Its Importance Stressed in Parliament

TIMBER was allocated to the film Industry in view of the importance of increasing film production in this country, stated J. W. Belcher, the Parliamentary Secretary to the Board of Trade in answer to a question in the House of Commons on Monday.

J. W. Belcher said that the amount of timber used for film production varied according to demand and the supplies available. During the first half of 1947 the quantity licensed was 1,050 standards of softwood, 1,250 cubic feet of hardwood, and 400,000 sq. ft. of plywood. The amount licensed to Sound City Studios, Shepperton, in the half-year was 210 standards of softwood, 165 cubic feet of hardwood, and 77,000 sq. ft. of plywood.

Sir S. W. Clift, the Midland kinema circuit owner, with his wife and daughter leaving the Palace after his knighthood

"No Disregard for Important Minority Feelings in U.S.A."

MICHAEL BALCON REPLIES TO BILL MOORING

IT was a great pleasure to meet your Hollywood correspondent, Bill Mooring, after all these years, and it is nice to think that he has touched upon our meeting at the Press show of "Frieda" in his article, "Hollywood Viewpoint on the British Scene."

I feel bound to reply, however, to Mr. Mooring's statement that in our film my colleagues and I have disregarded important minority feelings in the U.S.A.

I can only presume that he is referring to the feelings of the Roman Catholic Church, because he spent so much time at the Press show putting his own point of view as a Roman Catholic, not only to me, but also to his British colleagues on our national Press.

Not conforming to the established church myself, I can be expected to have a proper respect for minority feelings. The practical answer to Mr. Mooring's criticism, however, is that if our film contained anything to which the Roman Catholic Church in America could reasonably object, the Code Authorities in America would have pointed this out. They must have at least the same appreciation of this problem as Mr. Mooring has and, as I told him, all our scripts are submitted to the Code Authorities before production.

In our current production, "Against the Wind," we were advised to make certain alterations in consultation with the Roman Catholic authorities, and this was, of course, done immediately.

It seems to me, therefore, that Mr. Mooring was expressing only his personal point of view, and I think this should be made clear in view of the representations he makes against the film. It is true he has covered himself by saying that our sins are sins of omission. In the article he fails to elaborate this, but in conversation he told me that he felt we had failed to show the character Frieda behaving like a Catholic, having established that she was one. The omission on our part, according to his phrase, was that we did not show her "doing any act of Catholic faith." My reply to this was, that I did not know that characters in films behaved particularly like members of any one denomination; they behave, I think—or they should behave—like ordinary human beings.

Mr. Mooring must not think, as he suggests, that people over here resent criticism. Criticism is one thing and misrepresentation another, and I write primarily to correct the statement that we "disregarded important minority feelings in the U.S.A."

MICHAEL BALCON.

Ealing Studios, W.

Mooring writes: I attempted general reference to American minority reactions to British films. Since Mr. Balcon specified the Roman Catholic minority, let us remember there are 28,000,000 Catholics in the U.S.A. Many, I believe, will interpret inconsistencies in the characterisation of "Frieda" as disparaging, and resent the film.

The National Legion of Decency, of which every practising Catholic in U.S.A. is a member, decides what, in films, is acceptable to the Church. The Code Administration does not.

Mr. Balcon is wrong, too, in assuming I appoint myself spokesman for the Catholic Church.

I merely offered an honest reply to the question: "How do you think the American will like 'Frieda'"?

K.R.S. Prepares for Talks with C.E.A. on Group Bookings

MEETING CALLED FOR JULY 31 TO CONSIDER APPOINTMENT OF PERMANENT PRESIDENT

HE princ[illegible] of co-operative booking, as mentioned in the exhibitor recommendations for the new Cinematograph Films Bill, were ussed at last week's meeting of the Council of the Kinematograph ers' Society, at which R. P. Baker presided. Eventually, it was ded to defer the decision on this matter and also on the procedure the appointment of a permanent president to a special meeting on 31.

e general purpose of the ial meeting on July 31 is to ne the Council's policy towards erative booking and also to are briefings for the K.R.S. esentatives on the joint com- ee of the C.E.A. and the ety.

scussion on the subject was ated by a member, who con- ded that the term was simply a uise for a booking combine. foresaw the danger of certain ate Members of Parliament g mislead by the phrase "co- rative booking" when the Bill e before the House of mons.

"We must endeavour to put e members wise," he said.

e SECRETARY, Frank Hill, ex- ned that the name for this of trading arose from the ding in the draft Bill.

nother member considered that he Government was going to this practice upon renters. e might do something first." was obvious, he said, that it nted to a booking combine— creation of a fourth circuit, in t.

don't think it will go forward ut discussion by the people con- d," observed the President, who d that the Board of Trade may ask iews.

President's Election

E proposal to appoint a permanent president was considered in private e the open meeting of the Council. posals before the meeting, it ired, would involve alterations to rticles of association of the Society in view of the importance of the r it was agreed to defer further ssion to a special general meeting.

Fox Chief Welcomed

the beginning of the meeting the ouncil extended a cordial welcome P. Baker on his return from sick-

president extended a cordial wel- to W. J. Kupper, who had suc- d Otto Boyle as managing director th Century-Fox in this country and had made his first appearance at Council meeting.

N.A.T.K.E. Negotiations

RETARIES of member companies, t was reported, had had nine meet- in connection with a proposed ment with the National Association heatrical and Kine Employees. It decided to appoint the president, ecretary and three secretaries from anies to the Negotiating Committee. W. Baker was re-elected chairman members of the different committees appointed.

Film Mutilation Down

RE are "potted points" from the rest of the business of the meet-

nplaints of film mutilation have diminished 50 per cent., reports the Film Mutilation Committee.

The secretary is to see a representative from the London Passenger Transport Board on July 22 in connection with staggered hours of work.

A recommendation that the Society should deal only through the Malta United Film Corporation was accepted.

The signing of an agreement with the Irish Transport and General Workers' Union was reported.

It was decided to subscribe 50 gns. to the British Kinematograph Society.

L.C.C. LICENSING SESSION

Annual public licensing meeting of the L.C.C. for the consideration of licence renewals for 1948 has been fixed for Friday, November 7, 1947.

W. J. Kupper, the new managing director of 20th-Fox, who was welcomed by the K.R.S. president, on his first attendance in this country at the Council meeting last week, is seen being greeted by 20th-Fox's executives on his arrival in the "Queen Elizabeth": J. F. Pattinson, Murray Silverstone, the Misses Silverstone, Mrs. Murray Silverstone, Lady Craig, Arthur Silverstone, Sir Gordon Craig, Charles Pyne, William Kupper and K. N. Hargreaves

SEQUEL TO MANCHESTER S.O. CONTROVERSY

Home Secretary is Gravely Disturbed at the Amount of Money Spent on Polls

STRONG criticism of the conduct of the recent Manchester S.O. poll was made in the House of Commons late last Tuesday night. Mr. Gordon Lang objected to a motion, moved by George Oliver, the Parliamentary Secretary to the Home Office, to approve the Order permitting S.O. there.

Mr. Lang pointed out that the regulations laid it down that there must be one or more polling stations provided for each 500 voters. In Manchester, with an electorate of 498,905, there were actually provided 61 ballot boxes, whereas in Liverpool, with something like the same electorate, there were 674 ballot-boxes. Those 61 ballot-boxes in Manchester gave an average of one ballot-box for just over 8,000 electors. The actual hours of polling were from two o'clock to eight o'clock—only six hours—in which people were able to vote, with only 61 ballot-boxes for roughly half a million people.

Unable to Vote

How that could be interpreted as a real attempt to ascertain the will of the citizens of Manchester, he could not see. Moreover, as the result of a breakdown in the arrangements, thousands of people were unable to vote.

The whole thing was, in fact, a complete farce, he said. True, there was a majority in favour of Sunday kinemas, but that was not the point at issue. The point was much more important than whether people should see Greta Garbo or anyone else on Sunday; it was that where an Act of Parliament provided for the expression of the will of the people, the will of the people should be expressed. There was no real opportunity of doing that in this election. In these elections it looked to him as if the supporters of the kinema Industry took the law very much in their own hands. They had far more freedom than had Parliamentary candidates who, when they fought their constituencies, were fenced in by the Corrupt Practices Act. He asked the Home Secretary to consider whether the same restrictions should not be applied to these Sunday kinema polls, so that there should be no loophole for the rigging of the elections.

Regulations Were Observed

Harry Thorneycroft, the Labour member for the Clayton division of Manchester, on the other hand, declared that the statutory regulations were properly observed when the poll took place. If there was any confusion at all it was caused by the Church. He alleged that "these militant Christians" got busy and organised congestion at the polling booths. They got together in large parties at agreed times so that the staff inside the booths would be embarrassed and handicapped in dealing with the voters. They also began to demonstrate how useful they could be in that direction by telephoning the local newspaper office and asking them to send photographers so that the queue outside the polling booths could be photographed and their pictures appear in the paper the following day. There was no member for the City of Manchester who could be brought forward to say that the poll was improperly conducted. They agreed, as the Town Clerk had already conceded, that it could have been done better, but that the whole of the statutory regulations were properly observed.

Home Secretary's View

Mr. Chuter Ede, the Home Secretary, said that Mr. Lang had given the House an altogether prejudiced account of what actually happened. It was to be regretted that so small a number of electors should have taken the trouble to vote.

What Mr. Thorneycroft had said was accurate, he stated. An organised effort was made by certain people in the city—not, he understood, officially connected with any particular body, but people who thought that the days of Eatanswill should not be allowed entirely to disappear—who organised a demonstration.

There was an organised effort to make the poll as difficult as possible.

Under the regulations, the poll must be open for the two hours from 6 p.m. to 8 p.m. In this case, the Lord Mayor of Manchester decided to take the poll from 2 p.m. to 8 p.m., which was three times the minimum required by the regulations. He could not help thinking that in any populous cities it might be desirable to have an earlier polling hour so that people who wished to do so could record their votes before they went to work. But these hours of 2-8 p.m. were not unusual in this kind of poll.

I am gravely disturbed at the amount of money which is spent on these polls on both sides, continued the Home Secretary. It will be within the recollection of the House that a few years ago the Lord's Day Observance Society received a bequest, and from that time onwards these polls have been contested by the opponents in many areas with a great deal more vigour than they were before.

Publicity Measures Questioned

But undoubtedly the supporters of Sunday kinemas, who were quite unrestricted by any corrupt practices or illegal expenditure Acts, do spend very considerable sums of money on this kind of poll. In addition, there is no restriction on the provision of vehicles, and in many cases these polls are taken in a way that would not be tolerated in connection with the ordinary municipal or Parliamentary elections where a return of expenditure has to be made. I hope that the practices on both sides will cease, otherwise, "I am sure that this House will expect that some steps shall be taken to prevent some of the publicity methods employed in certain of these polls," he added.

After this warning, Mr. Ede concluded by saying that the poll in this case was conducted in accordance with precedent and tradition. The Order should be confirmed. But he did hope that some of the scenes which characterised the polling would not become an ordinary feature of our public life.

The motion to confirm the Order was agreed to.

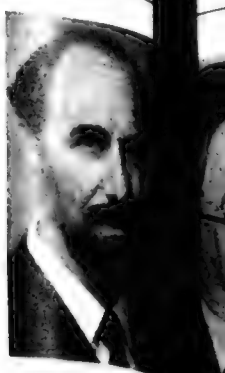
"KINE." SEARCHLIGHT ON THE IMPORT DUTY DEBATE

Government Promises That It Will Not Raise Prices

"WILL TRY TO GET FREEZING AGREEMENT"

THE House of Commons debate on the proposed enabling clause, which would empower the Chancellor to place a duty on the import of foreign films, is one of the most important recent events in the film world. It served as a trailer to the bigger Quota debates to come. Its thrust and parry showed the way Whitehall opinion is shaping on the whole subject of the film business. All the essential information, bias and colour is retained in this special "Kine." report.

Oliver Stanley (Con.)



Benn Levy (Lab.)

After a debate which lasted for more than two hours, the House of Commons agreed, on Wednesday of last week, to Hugh Dalton's new clause to the Finance Bill, which permits him, if he thinks fit, to impose a duty on imported films.

The clause was agreed to. In the actual debate there were flashes of criticism and suggestions of strong anti-Hollywood bias in the film taste of some M.P.s. There were also mistakes of fact, suggesting that some Members will need to read up the subject before the debates on the new Films Act start, probably at the end of the year.

In moving the new clause, the CHANCELLOR OF THE EXCHEQUER said that its broad purpose was to enable the Treasury, if it should seem desirable to do so at a later date, to impose this new duty upon imported films. They had no power now to impose a duty of this kind. If they should desire to introduce it later they must get power to do it now. This was an enabling provision. He made no proposal for the imposition of such a duty now, but he desired to obtain the authority to do so later by order, if it should seem desirable. If he did it, the purpose of it would be to make a further economy in foreign exchanges. The form of the duty was not, in its substance, in any way different from the form of a vast number of other duties. It was to levy an *ad valorem* duty upon the value of the object taxed.

Continuing, Mr. DALTON said: It is necessary to define how this valuation shall be carried out, and we must recall, of course, that it is not the usual practice when a film is imported into this country for it to be sold outright by the importer to some other person. If that were the usual practice, everything would be quite easy. There would then be a valuation based upon the price at which the film changed hands. There may be some cases in which that might happen. It may be that the Rank Organisation, for example, may desire to purchase outright certain films manufactured outside this country. If so, the thing is very simple from a fiscal point of view. If we decide to operate this, we shall put a levy at the rate prescribed upon the value as revealed by the sale. But that is not the normal proceeding and, in order to determine what is the value on which the levy should be charged, we must endeavour to arrive at it from the earnings of the film. These only gradually become known. Therefore, we must have, as it were, a trial shot, a ranging shot, at the earnings.

An effort will be made, and no doubt the Customs will be able to do it with reasonable accuracy. A shot will be made, in the first instance, at what the earnings seem likely to be as an indication of the value of the film. In the first instance, the duty will be levied on the basis of this trial shot and later on, if it should prove that the shot has gone wide in either direction, an adjustment will be made either by repayment by or to the Customs, as the case may be.

I think this is an ingenious way of doing it, the Chancellor continued. If the purpose is accepted, namely, that we should have it in our power to reduce the flow of foreign exchange in respect of imported films—and that has often been put to me as a thing that at least we ought to have the power to do, and many people have gone further and said we ought to do it, whilst some have said that we ought to have done it some time ago—these people ought now to give their general support to this proposal.

"Food Before Films"

LIEUT.-COMMANDER GURNEY BRAITHWAITE, from the Conservative benches, said it would not be denied in any part of the House that some machinery of this sort should be at the disposal of the Chancellor in our present predicament. "Food before fags" and now, "Food before films."

No one will be in a mood to object to some apparatus of this sort being at the disposal of the Chancellor of the Exchequer. What I think should be said is that perhaps ingenuity may have been carried a little too far. In this new clause there are certain rather new departures from our normal procedure.

The Chancellor (went on LT.-COMMANDER BRAITHWAITE) had indicated one of them when he referred to the shot in the dark in the first place, with a calculation which would follow a little later. That, of course, was an entirely new principle. That also imposed what was in effect a tax on the profits made on the showing or exhibition of the films in various parts of the country. One did wonder whether Mr. Dalton would succeed by this method of control in preventing the tax from being passed on to the renter and the exhibitor. It seems to me (said LT.-COMMANDER BRAITHWAITE) that some of the smaller independent kinemas outside the great combines and groups with which we are all familiar, might find that the tax scends upon them with harshness

The Woman's View

THE woman's point of view was by Mrs. LEAH MANNING, the Lab member for Epping. She welcomed steps that were being taken in the clause, not least because it would eventually not only to save dollars to get the kinema trade in this co to put its house in order. What wished to know was the relations non-discrimination in this matter. they taking powers in the Regu to tax films from all countries alo We would regret that very much.

While she would keep out American film—she did not like ing dollars on them because they mostly bad—she would very much having to exclude in any way, or make it difficult to bring here French film that was made. They all charming and delightful, and would be sorry if it would have effect.

Mr. DALTON indicated assent.

Mrs. MANNING: Indeed, the where one can buy films cheaply the places where good films are I regret that the Chancellor has cated that my fears are well found

"Grub Before Grable"

WILLIE GALLAGHER next vened on behalf of the Commu (of whom there are only two in Pa ment). He said that what we were ing from was the stranglehold of American dollar. Anything the C cellor could do to loosen that stran hold would be work well done and help this country to recover, becaus would be impossible for this country make a recovery while we were dent upon or tied to the dollar. S was with the Chancellor in any he made. It would save him having to chase around the world dollars. The dollar was the factor was damning this country to hard and austerity, and not until the C cellor got us out of the clutch of dollar would we go ahead. So, a ingly, he supported the Chancellor any cuts he might have to make.

The people would echo the desire of Chancellor for: "Food before Fags" "Grub before Grable."

A Playwright Speaks

BENN LEVY said that there were issues involved.

One was the question whether should be an import duty on films the other was the form which that should take. On the second tion he had some reservations On the first question, he was wh heartedly behind the Chancellor. I of first importance that an import should be levied very early.

Indeed, he was only sorry that had been, in the presentation of the posal, so many qualifying he hoped that, in fact, the Chancel although this new clause was only a missive one, would take an early tunity to implement it. The Chan had also had the unanimous ment of the workers on the tion side of the Industry, through joint organisation—the Film In

This is the Clause—Accepted Without a Division

THE new clause of the Finance Bill empowering the imposition of an ad valorem duty on imported films was agreed to without a division on the Report Stage on Wednesday last week.

Its provisions are as follows:—

(1) The powers of the Treasury, by virtue of paragraph 12 of the Third Schedule to the Finance Act, 1939, by order to vary certain provisions of that Schedule (which relates to the customs duties on imported kinematograph film) shall in relation to exposed kinematograph film, include power to alter or add to Section Ten of the Finance Act, 1935 (which relates to the valuation for duty of imported goods) as if that section were among the provisions mentioned in sub-paragraph (2) of the said paragraph 12.

(2) Without prejudice to the generality of the foregoing subsection, an Order made by virtue thereof may in particular provide—

(a) that for the purpose of computing the price which any imported film would fetch on a sale in the open market there shall be made (in addition to the assumptions required to be made by the said Section Ten) assumptions with respect to—

(i) the inclusion in the sale of exclusive rights of reproduction and exhibition, and the accrual to the buyer of the gross proceeds of any resale or letting of the film or any reproduction thereof for exhibition;

(ii) the proportion of the said gross proceeds with which the buyer will be content in respect of all or any of his costs, charges and expenses and of his profit;

(iii) the exclusion of the seller and other persons from any interest, direct or indirect, in the subsequent reproduction or exhibition of the film;

(b) that the value of any imported film shall, in such cases as may be provided by the order, be determined by reference to a supposed sale not of that film but of any version prepared or to be prepared for exhibition wholly or partly from that film or a duplicate thereof.

(3) Any order of the Treasury made by virtue of the said paragraph 12 may also contain incidental or supplementary provisions for the purpose of securing the collection and recovery of the customs duty on exposed kinematograph film, including provisions—

(a) that an application for the registration of a film under Part III of the Cinematograph Films Act, 1938, shall not be entertained unless accompanied by such evidence as the Order may require for the purpose aforesaid;

(b) that where, with intent to evade the payment of customs duty on exposed kinematograph film, any film not registered under the said Part III is delivered to an exhibitor or exhibited in contravention of Section Twenty-two of that Act, any of the enactments relating to customs shall apply with such adaptations as may be provided by the Order.

(4) In this section the expressions "exposed kinematograph film" and "duplicate" have the same meanings as in the Third Schedule to the Finance Act, 1939.

Fletcher (Con.)

Michael Foot (Lab.)

T. O'Brien (Lab.)

Edgar Granville (Lib.)

Mrs. L. Manning (Lab.)

"The Eventual Result Must Inevitably Harm the Small Independent"—W. Fletcher

ees' Council—which had passed a ion to that effect.

just a little puzzled, therefore, Mr. Levy) at the attitude of Mr. O'Brien, who, apparently, opposes port duty, or so committed himring the course of a broadcast.

all the more puzzled, because the of which he is an official is also story to this document, and made ervation," continued Mr. Levy. ve read the report of his broadeech, which prompted me to the on that, although the hands were ds of N.A.T.K.E., the voice was e of Mr. Rank.

I understand it, his three argu are these. He points out that esent output of British films ts for 20 per cent. of existing time, and he holds that it would ossible to extend this percentage five or even ten years. That seems to be unreasonably defeatist.

know what the restricting factors Studio space is foremost: Lord y has pointed out that the maxithat the studios could turn out British films a year. NevertheBritish screen time could be exfor example, by the reissue of films and not necessarily of d British films.

o Space Economy

dio space could also be used more ically. Moreover, it is possible ensions to be made; at present, are extensions to stages being and building work being carried t might be a national economy s to continue, and further extene made within reason.

ay that with some reluctance, and ly no building project of that hould take place without careful

e second argument advanced by Brien is that any cuts in proes such as this proposal might sult in, would mean that kinemas actually have to close down. I cannot accept that argument. at it means, if it means anyat all, is that if a new tax on ed films reduced the number of available, and, as a result, the tors had to revert to the old pracsingle-feature programmes, then, ing to Mr. O'Brien, the public be so distressed that they would strike or sulk, and stay away ther if they could not see two in one programme.

cannot accept that argument for oment. There is no reason why feature programmes—if they were ally and uniformly accepted in any stringent measure which hancellor may have in mind—harm the kinema business in any

ropos of that," Levy continued, extraordinary auxiliary argument dvanced in the course of this broadat there would be less taxation for hancellor. I suggest that, in point t, there might be more, not less. e third point—and this is really art and core of the argument put forward by Mr. O'Brien—is this. I will quote him verbatim:

If we cut American pictures we would embarrass Mr. Rank just when he hoped to arrange for 20 million dollars' worth of British pictures to be exported to America.

"Mr. Rank has been hoping for a very long time, and has been putting up a very brave fight. He has been wrestling with the American markets, but there is very little concrete evidence that he is really having any substantial success. Whenever a measure of the sort is put forward there is always talk of new deals, and we are asked, 'Please do not rock the boat!'

"I take the view that it is now time that we had the actual facts and figures stated fully in public. Let us have no more of these vague suggestions of what it is hoped to do.

"There is talk of a new deal with American organisations amounting to 12 million dollars. It is not said, however, whether that is a guaranteed 12 million dollars; it is not said whether it is a gross or a net 12 million dollars.

"What we really want to know is the net figure, and whether it is guaranteed. We have not got that information, and we never get it.

"I suggest that the time has now come when we should strike, in public, a balance-sheet in dollars for the whole film industry and its ramifications."

Continuing, Levy asked: "What have British films grossed in dollars in the last two years? What have they netted in dollars after all promotion costs have been deducted? What amount of dollars have therefore been available for bringing back into this country? What, if anything, has been spent in dollars on the acquisition of theatres in America or in Canada by the Rank Organisation, or any other organisation?

Dollars in the Balance

"Finally, what do all these factors amount to in dollars? Is the balance very heavily against us? If so, how much is it against us and should not that sum be added to the £17 million of dollars which we lose to America every year? When we have these figures we can then examine fairly and reasonably the claim of the Rank and other organisations to be allowed to paddle their own canoe on the dollar question.

"Moreover, even if Mr. Rank's hopes were justified, and even if he should succeed in America, I think we should still hold to our course because the only argument against doing so is the fear of retaliation. That is not a fear which we need entertain because what it means is that we are afraid that, if we reduce our £17 million worth of dollars for American films, they will retaliate by reducing the odd half-million pounds' worth that go back the other way. Is that a threat we need worry about?

"They vitally depend on our market, whereas we would merely like to get into theirs. Theirs is extra to us, but ours is their life-blood. We have the whip-hand in that connection, and there is nothing of which to be afraid."

Mr. Levy concluded his long speech by proposing a footage tax instead of an *ad valorem* duty.

A Tory Speaker

WALTER FLETCHER (Conservative Member for Bury) put the small man's point of view. He said:—

"When I was an owner, before my chain was absorbed by the co-op, I discovered that when any form of taxation is brought in to the kinemas, it is invariably the small kinema and not the big group that suffers.

"I have the greatest fear that in giving the Chancellor of the Exchequer these very wide powers the eventual result must inevitably be to harm the small independent kinema.

"Any form of taxation which will tend to punish the small kinema and encourage monopolists, who are the natural friends of the Chancellor and of this Government, will undoubtedly do something extremely harmful."

O'Brien's View

TOM O'BRIEN, head of N.A.T.K.E., and a lively debater when film matters are raised in the House, said that the Chancellor's assurance that he would consult the industry before exercising his powers robbed him of much of his criticism.

"British films as they are made now—the producing side of the industry—cannot possibly expand or even be maintained at the present rate of expansion without a considerable access to the American market.

"That is a fact which anyone who knows anything at all about the film industry of this country could not possibly contradict. There are sections in the film-production side who would, no doubt, profit considerably by the Chancellor's carrying out the proposals that he wants.

"If we want to have our pictures on the screens of the world, we must not adopt this method. We cannot do it by this method.

"The approach is psychologically bad. I wish to concentrate on that point. Mr. Rank is quite capable, with his vast organisation, of looking after himself; but it is precisely to prevent Mr. Rank becoming a private monopolist in this country that I and many of my colleagues are opposing the way in which this is being done.

"Where are the distributors to get the films from? The only producer to be producing films on any large scale will be the Rank organisation, and we shall put that organisation into a position in which it will become almost a monopoly.

"I do beg of the Chancellor, when he deals with this matter later on, as he will, to have regard to the position in the United States.

"Just imagine the position of Herbert Wilcox or anybody like him, in going round these film offices in that atmosphere, that bitterness, that has been created by the timing of the Chancellor's proposal.

"Whatever may be the success of Mr. Rank in getting his pictures over there remains to be seen, but, on the whole, we cannot expect our pictures to go over into America to earn dollars for this country unless the feeling that we are trying to do something wrong is removed.

"Production is involved in the success we have in getting our pictures on American screens. We do not want any threat of retaliation.

"We should not put ourselves in the position of asking for it, and making things more difficult for our industry.

"With regard to the effect of this proposal on labour, on the workers of the industry, I do ask the Chancellor to have regard to the fact that wage conditions, wage and working conditions, particularly of the kinema workers, may be adversely affected.

"If the exhibitors of this country should be confronted with serious difficulties arising from this proposal, that will be bound to affect the particular standards of livelihood of those who are in this business. I do ask the Chancellor seriously to take that fact into consideration.

"No doubt when the Chancellor replies he will be able to give further assurances on the lines asked for, and will say that he will try to meet all the interests jointly—both the labour and the proprietorial sides—and no doubt he will explain to us more fully what can be done.

"If that is not possible, I hope he will implement the assurances he gave last week.

"In the interests of the British film industry as a whole—the production side, the rental side and the exhibiting side—I ask that nothing shall be done which will damage or prejudice its development in this country and abroad."

The Liberal View

FROM the Liberal benches, Edgar Granville said that he had been connected with the film industry for 14 or 15 years. It was a little early to say whether the Rank organisation would succeed or not in the great attempt it was undoubtedly making to secure in the United States of America a market for British films.

He had no doubt that sooner or later the day would come when the Board of Trade must take a decision. If the Rank organisation's experiment to obtain dollars for British films was a success, then this new Clause would not be necessary, and the Chancellor would not have to impose these restrictions.

"I disagree with Mr. Levy and I agree with Mr. O'Brien. If the Chancellor next week prohibited a large portion of the American film imports into this country it would mean virtually the shutting down of the kinemas.

"We must face the fact, that in order to break even and make a profit a British film can rely only on the home market here in Britain. Whereas, an American-produced film can break even in the United States and make its profit over here.

"That, I suppose, is what the Rank experiment is all about. It is a gamble. Many people think it will fail disastrously. Undoubtedly, the Board of Trade must make a decision. If the some information about the net results. Whether they are in a position to present a dollar balance-sheet I do not know.

"But I do think that before they use the powers of this enabling Clause it would be only right and proper to give us a dollar balance-sheet."

A Labour Point

W. T. SCOTT-ELLIOT, who sits for Accrington as Labour member, said he had no objections at all to this way of putting on a tax. It was novel and simple. Each film paid according to what it earned. They had to consider what would be the result. It was generally admitted that the average American film depended for its profits on the net earnings it got overseas, and the bulk of those earnings were in this country. If they were to put a tax on American films coming into this country they would have to put it on at a substantial rate to get anything appreciable, and by so doing they put a considerable tax on the profits of American films.

However, it would be a very unfortunate thing at the present time,

Continued on page 14

IMPORT DUTY DEBATE—Contd.

Rank Group Accused of Not Giving Figures

although he had no tenderness for American films which he did not think anything like as good as English films, if they did not have some regard to American interests.

It had been explained by the Lord President of the Council that it was the policy of the Government to proceed along expansionist lines. Those lines were particularly favoured in America, and he appealed to the Chancellor not to put on this tax unless he was certain that British films would not get a showing through American circuits.

They should aim at expansion, rather than restriction, in the interests of the two countries.

A Younger Voice

ONE of the younger Conservatives, DAVID ECCLES, came next with a well-made speech. He asked if the Chancellor could explain how he would ensure that the tax would not be passed on, because this was an income tax dressed up as a Customs duty. Unless the Board of Trade had complete control over the price at which each film was sold or rented, so that this additional burden would not be added to the old price we should not save any dollars.

We should have to remit to America the same amount of dollars if it was possible for the person who sold the film to put up the price. Somebody would then have to pay more if the price was raised. They must be sure that there was no possibility of the price being advanced to cover this tax. That was a difficult administrative operation, but he hoped they would have an explanation of how it could be done.

I join with every other Member (said Mr. ECCLES in being anxious that we should cut down our dollar expenditure, and it is clear that films are less essential than many other things which we buy from America.

Our dollar shortage is so serious that what is wanted is general negotiations with America about our import programme. I think solutions might be found by that method.

Michael Foot's Theory

MICHAEL FOOT said that the debate raised most important issues for a very important British industry, and they should consider this question, not only from the point of view of the dollar situation, which was a serious matter, in all conscience, but from the general aspect of what will benefit the British film industry. Mr. Eccles had brought the debate back to the question of our dollar expenditure. It was because of the general feeling about this matter that the Chancellor had the support of the House for the tax which he was proposing. Personally he would be very much happier if he were actually putting a cut into effect, if he were actually proposing such a cut. But all he had proposed was an enabling provision. There had been an unconscionable delay in applying cuts to the imports of American films on which he had to spend dollars. There was a marked contrast in the way the Government had dealt with different items of dollar expenditure. There had been great speed in applying cuts to, say, newsprint, and long delay in applying them to films. On balance, on the grounds of culture, or whatever might be advanced, newspapers had the right to be considered more favourably than films.

"I think the reason why there has been delay, and why there is still delay, is because of the excessive tenderness of the Board of Trade towards the Rank film monopoly, and because of their excessive readiness to treat the claims of the Rank monopoly organisation at their face value."

"Never once has the Rank organisation made any attempt to give to the public of this country the figures on which they are basing their argument—the figures of what are the prospective earnings from the United States and the figures about these extraordinary arrangements that go on for bringing American stars and even American directors over to this country and giving them huge dollar incomes free of Income Tax.

He later described the Rank group as "a powerful monopoly situation in this country, which boasts that it never gives any figures."

"There are two alternative views on that subject: one the contention that we should crash our way into the American market; and the second that we should build up a British film industry by providing as many films as we possibly can for the British market."

Mr. O'Brien says that the whole British film industry agrees with his view. I do not think so. Instead of that, unhappily because of this delusion that we can crash our way into the American market, we have the attempt at the present time to Americanise the British industry.

Concluding, FOOT asked the Chancellor to regard this tax as a temporary measure when dealing with the much bigger questions which it would be wrong for me at this moment to try to discuss.

The Winding Up

OLIVER STANLEY wound up the debate for the Opposition. He said he was sure that no one who had listened would have been prepared for the fact that at the end of that debate everybody was going to support the clause.

We on this side accept the new clause which the Chancellor has put down (said Mr. STANLEY). I do not mean necessarily that we accept it with glowing enthusiasm or without certain criticism.

Later, Mr. STANLEY said: "I have followed what Mr. Rank has been doing. He may be right or wrong, he may be going to succeed or fail, but when a man is at any rate trying to do what he and a great many others believe is a great thing for our film industry and for the trade of the country as a whole I think it is a pity to refer to him as if he were just a money-making monopolist trying to get away with anything he can.

"I particularly resent the reference to his refusal to give to the public the exact figures of what he is making or hopes to make in America."

The Government's Word

THE final word for the Government went to J. W. BELCHER, the Parliamentary Secretary to the Board of Trade.

"We were faced with the necessity," said Mr. BELCHER, "of reducing the dollar expenditure on films. Last year something over £17 million of dollars was paid out for the showing of American films in this country, and the flow in the opposite direction was exceedingly small. We could have gone straight out for a cut in the importation of American films and could have restricted the number coming into the country, but it has been stated quite correctly by several hon. Members this evening that in this country we just do not possess the studio space and the other things required to make the films to meet the needs of this country.

"It would not be the desire of any hon. Member that we should at this time deprive our people of the opportunity to go to the pictures if they want to do so. That is not the kind of cut we want to impose on our own people.

"There is another possible alternative to which I do not wish to refer at length," he said. "That is the expansion of the British film industry, and the showing of more British films in the United States of America.

"On that I would only say that I join in deploring some of the suggestions which have been made to-night about a certain organisation, particularly the

Continued at foot of column 3

Maria Montez, with producer Seymour Nehenzal, study some rushes of ATLANTIS, in which she stars with her husband, Jean Fierre Aumont and Dennis O'Keefe (United Artists)

Radion, Lincoln, Reopening

850 Seater Re-equipped

RADION, Lincoln, which was acquired by the J. F. Emery circuit recently, will reopen on August 4. The Radion is the newest kinema in the town, being completed in 1939

It was requisitioned by the War Office and stripped of its equipment. The theatre, which is of the stadium type, and will accommodate about 850, is now being re-equipped. Westrex sound apparatus is being installed.

Robert F. Scott, who has been appointed manager of the Radion, has a wide experience in film and theatre. He has travelled Canada, America and Africa, and often staged "variety" under strange conditions.

For some years he was with A.B.C. and managed theatres at Longton, Newcastle-on-Tyne and Liverpool. At one time he served on the committee of the North Western branch of the C.E.A.

He left the Forum, Liverpool, in 1943, on his appointment as general manager and booking manager of Grand Cinemas (Southport). His next move was on the renting side of the business in the Leeds area.

Import Duty Debate

suggestion that the Board of Trade is too tender-hearted in its dealings with that or any other organisation.

"It seemed to me that one of the really important points which emerged from the discussion was the question of the passing on of the duty, and I have been asked to deal with that. To forestall any alarm which may be felt in this country and to make the position clear in America it is important we do not want to do anything which will lose us the goodwill of the American film industry, particularly at a time when some organisations are doing their utmost to advance British films in that country.

"I would make this clear: If and when these higher duties have to be imposed we should not hesitate to take any action to prevent them from being passed on by an increase of charges to the kinema proprietors or to the kinema-going public."

The new clause was agreed to without a division.

DEPLORABLE REST-ROOM FACILITIES

N.A.T.K.E. Official's Attack

REST-ROOM facilities for usherettes and cleaners in some kinemas were described as deplorable by Mrs. Jean Currier, executive member of the N.A.T.K.E., at a conference of unions catering for women workers, held at Newcastle.

She referred to "cubby holes" where cleaners sit on upturned buckets to have their cup of tea and said: "If we were to put a dog in one of these places, the R.S.P.C.A. would spread it all over the national Press."

Mrs. Currier was speaking in support of a resolution which urged the appointment of women welfare officers in establishments where women are employed.

1947 Derby Film Ball Officials Elected

At the inaugural meeting of the Derby Film Ball, H. Robinson, Popular Picture House, Derby, was elected president in succession to H. E. Semple. Alf Shaw, of the Empire, vacated the chair to be succeeded by Harold Hall, of the Cavendish, and H. E. Benzeval, of the Regal, vacated the treasurership in favour of Bert Bedford, Gaumont Palace.

It was decided to hold another dance on November 26 and to donate part of the proceeds to the C.T.B.F.

C.E.A. Dates to Remember

South and East Lancs C.E.A. will hold its next committee meeting at Manchester on July 23 and its half-yearly general meeting at the Odeon, Accrington, on July 25.

The monthly meeting of the committee of the Manchester, Salford and District branch will be held at the Midland Hotel, Manchester, on July 25, at 2 p.m., and will be followed by the half-yearly general meeting at 3 p.m.

WALTER
MROSCH

BRUNO
WALTER

NEW YORK PHILHARMONIC
SYMPHONY ORCHESTRA

Y PONS

GREGOR
PIATIGORSKY

RISE STEVENS

BORIS MORROS and WILLIAM LEBARON present

A story as great as its music...
Music as great as its stars!

CARNEGIE HALL

with

MARSHA HUNT · WILLIAM PRINCE · MARTHA O'DRISCOLL
FRANK McHUGH · HANS YARAY · OLIN DOWNES · JOSEPH BULOFF

Directed by Edgar G. Ulmer ·

ARTUR
ODZINSKI

ARTUR
RUBINSTEIN

JAN PEERCE

EZIO
PINZA

VAUGHN MONROE
AND HIS ORCHESTRA

JASCHA
HEIFETZ

REINER

LEOPOLD
STOKOWSKI

HARRY JAMES

UNITED ARTISTS

PROVINCIAL

BIRMINGHAM	Scala Cinema	July 30 at 10.15 a.m.
CARDIFF	Park Hall Cinema	July 29 at 10.30 a.m.
GLASGOW	La Scala	Aug. 6 at 10.30 a.m.
LEEDS	Tower Cinema	July 25 at 10.30 a.m.

TRADE SHOWS

LIVERPOOL	Scala Cinema	July 22 at 10.30 a.m.
MANCHESTER	Oxford St. P.H.	July 24 at 10.30 a.m.
NEWCASTLE	Stoll	Aug. 8 at 10.15 a.m.
SHEFFIELD	Cinema House	July 29 at 10.30 a.m.

IMPORT DUTY DEBATE—Contd.

Rank Group Accused of Not Giving Figures

although he had no tenderness for American films which he did not think anything like as good as English films, if they did not have some regard to American interests.

It had been explained by the Lord President of the Council that it was the policy of the Government to proceed along expansionist lines. Those lines were particularly favoured in America, and he appealed to the Chancellor not to put on this tax unless he was certain that British films would not get a showing through American circuits.

They should aim at expansion, rather than restriction, in the interests of the two countries.

A Younger Voice

ONE of the younger Conservatives, DAVID ECCLES, came next with a well-made speech. He asked if the Chancellor could explain how he would ensure that the tax would not be passed on, because this was an income tax dressed up as a Customs duty. Unless the Board of Trade had complete control over the price at which each film was sold or rented, so that this additional burden would not be added to the old price we should not save any dollars.

We should have to remit to America the same amount of dollars if it was possible for the person who sold the film to put up the price. Somebody would then have to pay more if the price was raised. They must be sure that there was no possibility of the price being advanced to cover this tax. That was a difficult administrative operation, but he hoped they would have an explanation of how it could be done.

I join with every other Member (said Mr. ECCLES in being anxious that we should cut down our dollar expenditure, and it is clear that films are less essential than many other things which we buy from America.

Our dollar shortage is so serious that what is wanted is general negotiations with America about our import programme. I think solutions might be found by that method.

Michael Foot's Theory

MICHAEL FOOT said that the debate raised most important issues for a very important British industry, and they should consider this question, not only from the point of view of the dollar situation, which was a serious matter, in all conscience, but from the general aspect of what will benefit the British film industry. Mr. Eccles had brought the debate back to the question of our dollar expenditure. It was because of the general feeling about this matter that the Chancellor had the support of the House for the tax which he was proposing. Personally he would be very much happier if he were actually putting a cut into effect, if he were actually proposing such a cut. But all he had proposed was an enabling provision. There had been an unconscionable delay in applying cuts to the imports of American films on which he had to spend dollars. There was a marked contrast in the way the Government had dealt with different items of dollar expenditure. There had been great speed in applying cuts to, say, newsprint, and long delay in applying them to films. On balance, on the grounds of culture, or whatever might be advanced, newspapers had the right to be considered more favourably than films.

"I think the reason why there has been delay, and why there is still delay, is because of the excessive tenderness of the Board of Trade towards the Rank film monopoly, and because of their excessive readiness to treat the claims of the Rank monopoly organisation at their face value."

"Never once has the Rank organisation made any attempt to give to the public of this country the figures on which they are basing their argument—the figures of what are the prospective earnings from the United States and the figures about these extraordinary arrangements that go on for bringing American stars and even American directors over to this country and giving them huge dollar incomes free of Income Tax.

He later described the Rank group as "a powerful monopoly situation in this country, which boasts that it never gives any figures."

"There are two alternative views on that subject: one the contention that we should crash our way into the American market; and the second that we should build up a British film industry by providing as many films as we possibly can for the British market."

Mr. O'Brien says that the whole British film industry agrees with his view. I do not think so. Instead of that, unhappily because of this delusion that we can crash our way into the American market, we have the attempt at the present time to Americanise the British industry.

Concluding, FOOT asked the Chancellor to regard this tax as a temporary measure when dealing with the much bigger questions which it would be wrong for me at this moment to try to discuss.

The Winding Up

OLIVER STANLEY wound up the debate for the Opposition. He said he was sure that no one who had listened would have been prepared for the fact that at the end of that debate everybody was going to support the clause.

We on this side accept the new clause which the Chancellor has put down (said Mr. STANLEY). I do not mean necessarily that we accept it with glowing enthusiasm or without certain criticism.

Later, Mr. STANLEY said: "I have followed what Mr. Rank has been doing. He may be right or wrong, he may be going to succeed or fail, but when a man is at any rate trying to do what he and a great many others believe is a great thing for our film industry and for the trade of the country as a whole I think it is a pity to refer to him as if he were just a money-making monopolist trying to get away with anything he can.

"I particularly resent the reference to his refusal to give to the public the exact figures of what he is making or hopes to make in America."

The Government's Word

THE final word for the Government went to J. W. BELCHER, the Parliamentary Secretary to the Board of Trade.

"We were faced with the necessity," said Mr. BELCHER, "of reducing the dollar expenditure on films. Last year something over £17 million of dollars was paid out for the showing of American films in this country, and the flow in the opposite direction was exceedingly small. We could have gone straight out for a cut in the importation of American films and could have restricted the number coming into the country, but it has been stated quite correctly by several hon. Members this evening that in this country we just do not possess the studio space and the other things required to make the films to meet the needs of this country.

"It would not be the desire of any hon. Member that we should at this time deprive our people of the opportunity to go to the pictures if they want to do so. That is not the kind of cut we want to impose on our own people.

"There is another possible alternative to which I do not wish to refer at length," he said. "That is the expansion of the British film industry, and the showing of more British films in the United States of America.

"On that I would only say that I join in deploring some of the suggestions which have been made to-night about a certain organisation, particularly the

Continued at foot of column 3

Maria Montez, with producer Seymour Nehenzal, study some rushes of ATLANTIS, in which she stars with her husband, Jean Fierre Aumont and Dennis O'Keefe (United Artists)

Radion, Lincoln, Reopening

850 Seater Re-equipped

RADION, Lincoln, which was acquired by the J. F. Emery circuit recently, will reopen on August 4. The Radion is the newest kinema in the town, being completed in 1939

It was requisitioned by the War Office and stripped of its equipment. The theatre, which is of the stadium type, and will accommodate about 850, is now being re-equipped. Westrex sound apparatus is being installed.

Robert F. Scott, who has been appointed manager of the Radion, has a wide experience in film and theatre. He has travelled Canada, America and Africa, and often staged "variety" under strange conditions.

For some years he was with A.B.C. and managed theatres at Longton, Newcastle-on-Tyne and Liverpool. At one time he served on the committee of the North Western branch of the C.E.A.

He left the Forum, Liverpool, in 1943, on his appointment as general manager and booking manager of Grand Cinemas (Southport). His next move was on the renting side of the business in the Leeds area.

Import Duty Debate

suggestion that the Board of Trade is too tender-hearted in its dealings with that or any other organisation.

"It seemed to me that one of the really important points which emerged from the discussion was the question of the passing on of the duty, and I have been asked to deal with that. To forestall any alarm which may be felt in this country and to make the position clear in America it is important we do not want to do anything which will lose us the goodwill of the American film industry, particularly at a time when some organisations are doing their utmost to advance British films in that country.

"I would make this clear: If and when these higher duties have to be imposed we should not hesitate to take any action to prevent them from being passed on by an increase of charges to the kinema proprietors or to the kinema-going public."

The new clause was agreed to without a division.

DEPLORABLE REST-ROOM FACILITIES

N.A.T.K.E. Official's Attack

REST-ROOM facilities for usherettes and cleaners in some kinemas were described as deplorable by Mrs. Jean Currier, executive member of the N.A.T.K.E., at a conference of unions catering for women workers, held at Newcastle.

She referred to "cubby holes" where cleaners sit on upturned buckets to have their cup of tea and said: "If we were to put a dog in one of these places, the R.S.P.C.A. would spread it all over the national Press."

Mrs. Currier was speaking in support of a resolution which urged the appointment of women welfare officers in establishments where women are employed.

1947 Derby Film Ball Officials Elected

At the inaugural meeting of the Derby Film Ball, H. Robinson, Popular Picture House, Derby, was elected president in succession to H. E. Semple. Alf Shaw, of the Empire, vacated the chair to be succeeded by Harold Hall, of the Cavendish, and H. E. Benzeval, of the Regal, vacated the treasurership in favour of Bert Bedford, Gaumont Palace.

It was decided to hold another dance on November 26 and to donate part of the proceeds to the C.T.B.F.

C.E.A. Dates to Remember

South and East Lancs C.E.A. will hold its next committee meeting at Manchester on July 23 and its half-yearly general meeting at Odeon, Accrington, July 25.

The monthly meeting of the committee of the Manchester, Salford and District branch will be held at the Midland Hotel, Manchester, on July 25, at 2 p.m., and will be followed by the half-yearly general meeting at 3 p.m.

WALTER
AMROSCH

BRUNO
WALTER

NEW YORK PHILHARMONIC
SYMPHONY ORCHESTRA

ILY
PONS

GREGOR
PIATIGORSKY

RISE
STEVENS

BORIS MORROS and WILLIAM LEBARON present

A story as great as its music...
Music as great as its stars!

CARNEGIE HALL

with

MARSHA HUNT · WILLIAM PRINCE · MARTHA O'DRISCOLL
FRANK McHUGH · HANS YARAY · OLIN DOWNES · JOSEPH BULOFF

Directed by Edgar G. Ulmer.

ARTUR
ODZINSKI

ARTUR
RUBINSTEIN

JAN
PEERCE

EZIO
PINZA

VAUGHN MONROE
AND HIS ORCHESTRA

JASCHA
HEIFETZ

REINER

LEOPOLD
STOKOWSKI

HARRY JAMES

UNITED ARTISTS

PROVINCIAL TRADE SHOWS

BIRMINGHAM	Scala Cinema	July 30 at 10.15 a.m.	LIVERPOOL	Scala Cinema	July 22 at 10.30 a.m.
CARDIFF	Park Hall Cinema	July 29 at 10.30 a.m.	MANCHESTER	Oxford St. P.H.	July 24 at 10.30 a.m.
GLASGOW	La Scala	Aug. 6 at 10.30 a.m.	NEWCASTLE	Stoll	Aug. 8 at 10.15 a.m.
LEEDS	Tower Cinema	July 25 at 10.30 a.m.	SHEFFIELD	Cinema House	July 29 at 10.30 a.m.

"THANK GOODNESS FOR A COMEDY!"

exclaims the "Sunday Empire News"

"A CASCADE OF CHUCKLES"

enthuses the "Daily Mirror"

"BLOWS THROUGH THE CINEMA LIKE A FRESH BREEZE"

adds the "Star"—and the "Evening News" summarises in these words:—

"YOU THINK WE CAN DO WITH A FEW LAUGHS? ALL RIGHT THEN, GO TO—

THE EGG AND I

UNIVERSAL – INTERNATIONAL
GREAT NEW COMEDY

starring

CLAUDETTE COLBERT
FRED MACMURRAY

RELEASE DATE
AUGUST 1th

LAUGHTER—AND ROMANCE TOO!

"Every pair of sweethearts in the land will rejoice hand in hand at this film"
— says the "NEWS CHRONICLE"

Universal International

GENERAL FILM DISTRIBUTORS LTD

ON THE SUNDAY OPENING FRONTS

St. Helens Complains of Conditions "As Unduly Harsh"

NO SHOW TO START BEFORE 8 p.m.

ONDITIONS on which St. Helen's magistrates have reed to issue licences for Sunday rformances are considered by hibitors to be unduly harsh. ey included the following:—

7½ per cent. deduction from ss takings to be earmarked for nematograph Fund and harity.

No show to start before 8 p.m. r continue after 10.45 p.m.

"A" and "U" films may be hown, but no "H" films.

Prebooking facilities for seats riced at 1s. and upwards.

No employee to work on Sunday, having worked the previous x days.

. E. Baucher, who appeared for e of the ten kinema licensees the town, asked the magistrates agree to 5.15 p.m. to 10.45 p.m. opening hours. It was hoped, said, that all classes of films wn on week-days would be wed to be exhibited on Sunrs. Certain expensive films ld only be booked on the basis a seven-day run, and difficulties ld be created for the kinema if had to show a special one-day gramme.

fter several witnesses had given dence, the justices stated the ditions on which licences will granted.

he KINE. correspondent reports it seems doubtful if the gistrates' terms will be accepted.

This Parson Calls a Spade a Spade

n his parish magazine, the Rev. P. Hadden, vicar of St. Luke's, nmere, Birkenhead, says he no intention of running a paign to urge people to vote inst Sunday kinemas, but he s:—

I have noticed that kinema ers in other towns have made reat song about their liberties the so-called liberties of the lic.

The kinema owners are not in least concerned with real freen: what they are out for is your ey. There is nothing wrong that—they are a business con and naturally are interested profits. But when they set nselves up as champions of Liberty of the Subject—well, I st our sen of humour will not w us to be misled.

own Hall Shows: Ninety Per Cent for Charity

romoters of Sunday shows Middlesbrough Town Hall have to give a guarantee that r cent. of the gross profits will handed over to charity. Balance ts are to be submitted for intion to the Town Clerk.

realing this decision, the or of Middlesbrough, Council- J. W. Welch, said now that Sunday kinemas are permanent in Middlesbrough, it was likely that many applications would be made for the use of the Town Hall on Sundays, but the concerts would have to be for charity.

How They Are Voting

NEWCASTLE-ON-TYNE. — The Watch Committee, by a majority of one, have rejected Sunday kinemas for the city. Deputations were received from the kinema Trade and the churches, including the L.D.O.S. Newcastle is the only large city in the country where there are no Sunday kinemas.

REDDITCH.—The Town Clerk has advised the Redditch Sunday Cinemas Association that no petition has been presented demanding a poll. A recent town's meeting gave an eight to one majority in favour of S.O.

ECCLES (LANCS).—Town's meeting: 368 against, 126 for. Poll to be held on Saturday, July 19, from 12 noon to 9 p.m.

YORK.—Poll, July 14. In favour, 10,377; against, 5,929.

WHITLEY BAY.—Town's meeting. In favour, 133; against, 93.

SANDWICH.—Poll. In favour, 580; against, 71.

RAMSEY (Hunts).—Poll, July 7 In favour, 1,025; against, 723.

LARGS.—Largs magistrates have approved the opening of kinemas on Fair Week Sunday. Proceeds will go to the local branch of the British Legion.

DUNSTABLE.—Poll, July 12. In favour, 2,999; against, 1,104.

EAST BARNET.—Poll, July 12 In favour, 4,438; against, 957.

HINCKLEY.—Town's meeting: 235 against, 203 for. Poll Saturday, July 26.

PLASTERERS GO BACK

Plasterers in British film studios, who have been on strike as a protest against regrading, have accepted the advice of Tom O'Brien, General Secretary of N.A.T.K.E., to go back to work this week.

O'Brien will take up their grievance with the British Film Producers Association to enable negotiations to continue.

The plasterers, numbering about 250, will resume on the same rates and conditions as before the stoppage.

Alterations are to be made by M. Berstone to the Scala, Middlesbrough, which will include the provision of a café and staff room.

The Executive Committee of Dudley's S.O. campaign meets on the day of the Poll to make final plans. Bert Crabb (G.B.) publicity officer; Jack Deacon, assistant campaign officer; Capt. Frost (Odeon) campaign officer; Bert Rainero (A.B.C.) transport officer; Bill Smith (Odeon) and H. Greenway (Odeon) are marshals, and H. Kennedy, team leader. The poll resulted in a 500 majority for S.O.

Ulster N.A.T.K.E. and Pay Demand

NOTWITHSTANDING the exhibitor contention that the 1938 agreement is still in force, the Ulster branch of the N.A.T.K.E. claims that the way is open to them to demand a wage increase plus a reduction in their working hours.

The exhibitors argue that at the August meeting of the Conciliation Board, the percentage wage agreement clause was varied and the rest of the agreement left intact.

The Northern Ireland Ministry of Labour is trying to arrange a meeting of the Conciliation Board, but the local C.E.A. say that they cannot consider the matter until after September.

They also declare that never was business so bad as this year, and some of them say that they will have to ask for a reduction in wages, especially in country districts.. On the other hand, the union opposes any postponement of a meeting of the Board beyond the end of July at the most.

100 Educational Films Planned

An interim programme of educational films is to be submitted to the National Committee for Visual Aids by the Ministry of Education's Preparation and Production Committee to-morrow, July 18. This programme includes over 100 topics for which films, film-strips and other forms of visual material will be required.

Along with this interim schedule, the Preparation and Production Committee is recommending the establishment of a central agency for the sale and distribution of educational films. This agency would provide library, viewing and servicing facilities to supplement those provided locally and regionally by local education authorities.

MANAGERS' SOCIETY REGISTERED

Possible Fusion with C.M.A.

THE Society of Cinema Managers of Great Britain and Ireland was officially registered by the Registrar of Friendly Societies on Wednesday, July 9, 1947. The Register number allotted the Society is 2142T. Formal recognition of the Society was considered by the General Council of the C.E.A. at its meeting on Wednesday.

Directly recognition by the C.E.A. and acceptance by the Ministry of Labour is effected, Sam Butchart, the National Secretary, will make the necessary arrangements for representations to be made to Harry Brett, honorary secretary, and other officials of the Cinema Managers' Association, for starting joint discussions with a view to possible fusion of the two organisations.

As from August 1, the new address of the S.C.M. will be 164, Shaftesbury Avenue, W.C.2. Telephone: Temple Bar 7864-6.

"Nanook" to Open at the Pavilion

Robert Flaherty's "Nanook of the North" is to open at the London Pavilion for a West End run on Friday next, July 18, before its release by United Artists.

"Nanook," produced in the Arctic North, is the story of Eskimo life made by Mr. Flaherty during the course of a two-year stay in the Hudson Bay area.

Plans have been approved for the reconstruction of the blitzed Apollo in Shields Road, Newcastle. It is owned by the Tyne Picture Houses, Ltd.

FINANCIAL FACTS AND FIGURES

By V. J. BURTT

Dalton Proposal Continues to Have Adverse Effect in Market

SHIPMAN AND KING ISSUE PROGRESS

FROM OUR CITY OFFICE
Palmerston House,
Bishopsgate, E.C.2
Telephone: London Wall 3431

THE kinema share market made a slight attempt to join the general recovery which took place in stock markets during the period under review. But nobody could say that the recovery was at all marked. Not even the fear of double stamp duties in August created a rush for kinema and film shares.

It is unlikely that there will be any marked recovery until the many special factors affecting the Industry have been straightened out.

Speculators were quick to see my point last week that African Theatres offered a good opportunity, being outside the sphere of European affairs. They more than recovered the previous week's loss with a rise of 11s. 3d. to £7 5/16. Kinema ordinary, however, continued to sag and were 1½d. lower at 10s. 4½d., which compares with highest last year of 12s. 7½d. These, too, might be worth looking at.

British Lion 7½ per cent. pref. 4½d. to 15s. 4½d., British Lion Studios 6 per cent. pref. 6d. to 20s. 6d., and P.C.T. 7½ per cent. "A" pref. 6d. to 34s. 3d.

Capital and Provincial News Theatres slipped back a further 3d. to 15s. 6d. and may be looking cheap. Gaumont-British fell 7½d. to 22s. 7½d., with the "A" 3d. down at 10s. 6d. General Theatres pref., at 26s., lost 3d., while the 3½ per cent. debentures of the same company declined 30s. to £98½. Scophony down 6d. to 4s. 9d., and Twentieth Century and United Entertainments 3d. each to 3s. 6d. and 10s. 9d. respectively.

Shipman and King Issue

Though apparently held up in a long queue, plans are now believed to be well on the way for a public issue of at least part of the capital of Shipman and King Cinemas. Ltd.

It is believed that at the moment only a substantial portion of the 600,000 4½ per cent. £1 first preference shares will be issued at a price around par.

There is just the possibility that some of the second preference shares may also become available on the market, but I have not heard of any arrangements as yet for the release of any of the 1,400,000 ordinary shares of 5s. each.

Universal Figures

Universal Pictures' consolidated net profits, after all charges, including Federal taxes based on income, have been deducted, aggregate £333,969 for the thirteen weeks ended May 3, 1947. This compares with £410,475 for the corresponding period of the preceding fiscal year.

For the 26-week period ended May 3, 1947, net profits totalled £523,104 as against £644,100 the previous year.

Liverpool Profits Drop

In the annual report of the Futurist (Liverpool) for the year ended December 31, a profit of £8,838 is recorded, compared with £10,539 the previous year.

After payment of a dividend of 6 per cent., absorbing £3,641, there is a carry forward of £3,408, against £4,799 last year.

Republic's £77,895 Profits

For the 13 weeks period ended April 26, 1947, Republic Pictures Corporation, with its subsidiaries, reports a net profit of £77,895.

New Treasurer for Canadian Odeon

Following the resignation of George H. Beaston as treasurer of six Canadian companies associated with the Rank Organisation, G. H. Sprague, of Toronto, a newcomer to the film Industry, has been appointed to the position.

The companies include Canadian Odeon, Eagle-Lion of Canada, Queensway Studios, Hanson 16-mm. Movies, and Gaumont Kalee of Toronto.

C.T.B.F.'s NORTHERN HOME

The acquisition of the property at Morecambe, Lancs, as a convalescent and rest home to cover the northern part of the country was unanimously approved by the C.T.B.F. Board of Management on Wednesday.

Further particulars will be announced by R. C. Bromhead, the president, as soon as preliminary arrangements are completed.

Bolton Hall Changes Hands

Theatre Royal, Bolton, has been taken over by W. Bernstone and J. Goldman, of the Scala. Middlesbrough, from Bolton Entertainments. Ltd.

The policy will be to combine good kinematograph entertainment with the best live shows obtainable. Mr. Goldman was at one time branch manager for Paramount at Leeds.

SHARE MARKET BAROMETER

	1946 High.	1946 Low.	Latest.	Change.
African Theatres Ord.	£6⅜	£5⅛	£7 1/16	+11/3
Assoc. Brit. Corpn. 5/- Ord.	30/10½	20/-	24/3	— -/3
" " 6% Pref.	32/6	25/3	29/6	—
" " 4½% Pre.-Pf.	25/4½	22/1½	24/-	+ -/3
A.P.P.H. Ord.	46/3	28/-	41/3	—
Brit. & Dom. Films (12/-)	27/3	17/4½	20/-	— -/6
" " 5½% Pref.	23/4½	20/-	22/6	+ -/6
Brit. Lion 7½% Pref. (10/-)	17/1½	12/3	15/4½	+ -/4½
" " Ord.	6/10½	5/6	6/6	—
Brit. Lion Studios Ord.	6/6	3/10½	5/-	—
" " 6% Pref.	26/-	24/6	20/6	+ -/6
" " 5% Notes	£100½	£98½	£92½	+10/-
" " 4% Debs.	£102½	£98½	£100	—
Capital Prov. News (5/-)	20/6	12/-	15/6	— -/3
Cine Television "B" Ord.	6/7½	2/6	3/1½	— -/1½
Dufay-Chromex Ord. (2/-)	6/3	3/7½	5/-	—
Gaumont British Ord. (10/-)	28/10½	21/3	22/7½	— -/7½
" " "A" Ord. (5/-)	18/6½	12/-	10/6	— -/3
" " 5½% 1st Pref.	28/10½	21/3	26/6	— -/3
" " 3½% Debs.	£109½	£100	£104	—
General Theatres Prefd. (6/8)	28/6	12/6½	26/-	— -/3
" " 3½% Debs.	£105½	£102½	£98½	—30/-
Granada Theatres 1st Pref.	22/9	19/-	20/3	— -/3
Kinemas Ord. (5/-)	12/7½	10/-	10/4½	— -/1½
Mde. Tussaud Def. (1/-)	7/9	4/0½	5/3	— -/3
" " Prefd. Ord.	30/3	22/6	25/-	—
Moss Empires Ord.	48/-	40/-	38/9	— 1/3
" " Cum. Pref.	25/3	23/-	24/3	— -/3
" " 3½% Deb.	£105	£103	£104½	—15/-
Odeon Assoc. 4½% Pref.	—	—	21/3xd	—
" " 3½% Debs.	—	—	£99xd	—
Odeon Props. 4½% Pref.	25/3	21/-	22/6xd	—
" " 3½% Debs.	£109	£98	£104½xd	+ ½
" " 4% Debs.	£108½	£101½	£103½xd	—
Odeon Theatres Ord. (5/-)	53/1½	38/9	43/-	—
" " 6% Pref.	30/6	25/9	28/3	+ -/3
P.C.T. 10% Cum. Pref.	41/10½	36/9	36/9	— -/3
" 7½% "A" Pref.	33/9	30/7½	34/3	+ -/6
" 7½% "B" Pref.	33/9	31/-	33/1½	+ -/1½
" Construction 7% Pref.	33/3	28/3	30/3	+ -/3
Scophony (5/-)	16/-	6/6	4/9	— -/6
Stoll Theatres Corpn.	24/9	17/9	15/6	+ -/1½
Twentieth Cent. Ord. (5/-)	5/1½	3/-	3/6	— -/3
" " 6% Pref. (10/-)	12/3	7/6	9/3	— -/3
United Entertainments Ord. (5/-)	11/11½	10/3	10/9	— -/3

STARS' DOLLAR EARNINGS

Question in the House

IN the House of Commons on Tuesday H. D. Hughes asked the Chancellor of the Exchequer if he could state the amount of British currency earned and exported by United States kinema performers in this country for the financial year 1946-47 and during the current financial year; and the comparable figures of dollars earned by British stars in the U.S.A.

Mr. Hugh Dalton in reply, said the figures were £85,000 for 1946-47 and £83,000 up to July 10 last. The cost of travelling and expenses in this country must be deducted. He had no figures for comparable dollar earnings.

Rank in New Orleans

J. ARTHUR RANK, as Britain's No. 1 film salesman, faces his toughest audience ever in New Orleans on Friday of last week at a dinner given in his honour by E. V. Richards, head of Paramount Richards Theatres. He stood his ground well—a possible outcome may be the distribution of British films throughout the Southern states.

ERBB LEAVING SELZNICK

Important changes in the Selznick Releasing Organisation are likely to follow the arrival in London this week of Laudy Lawrence, who was recently appointed in charge of the Selznick foreign field.

The KINE. understands that B. Erbb, who established the company in this country, is likely to return to the United States next month and is resigning from the Selznick organisation.

Dave Sangster, meanwhile, is understood to have left the company on July 1.

Sangster was sent to London to publicise "Duel In the Sun," whose publicity campaign was widely criticised in the British film Trade Press.

Queen Mary Visits Wardour Street

Queen Mary visited Film House on Monday afternoon to see a programme which she had specially requested, comprising the Gaumont-British version of the Coronation ceremony, also the newsreel issued in celebration of her 80th birthday, together with British Movietone News' complete edition of the Royal tour in South Africa.

Misses Marilyn and Barbara Silverstone, daughters of Murray Silverstone, president of 20th Century-Fox International Corporation, were present.

Children See "A" Film

A fine of £5 with 12s. costs was imposed on Coliseum (Kingsthorpe), Ltd., of 74, Newman Street, London, at Northampton Magistrates Court on Friday, for allowing children under 16 to see an "A" film unaccompanied by either parent or bona fide guardian.

EAGLE AND ECK ARE OTED TOPS

"Picturegoer's" Gold Medal Awards

NNA NEAGLE and Gregory Peck are the winners of *turegoer's* 15th annual Gold dal award for the best acting of year.

iss Neagle, who has already e won the award in 1938 for work in "Queen Victoria," ains 1948 honours for "Piccay Incident." Peck's acting in ellbound" was voted the best or's performance.

the award is not for popuy, but for good acting, there a great deal of split voting—garet Lockwood, for instance, ered from divided loyalties her work in "Wicked Lady" "Bedelia." Stewart Granger ed well in the combined votes "Magic Bow," "Caravan" "Cæsar and Cleopatra," but well enough in any one to him a place in the first ten. ia de Havilland's admirers e also divided, her pictures g "The Dark Mirror" and Each His Own."

ecognition of good acting by lers is shown by the large proion of votes cast for lesserwn actors and actresses.

ere is the list of the first ten:—

tresses: 1, Anna Neagle, "Picdilly Incident"; 2, Celia Johnson, "Brief Encounter"; 3, Bette is, "The Corn is Green"; ivien Leigh, "Cæsar and Cleoa"; 5, Ingrid Bergman, "Spellnd"; 6, Dorothy McGuire, e Spiral Staircase"; 7, Olivia Havilland, "The Dark or"; 8, Margaret Lockwood, e Wicked Lady"; 9, Joan wford, "Mildred Pierce"; 10, rah Kerr, "I See a Dark nger" and Gene Tierney, ave Her to Heaven."

tors: 1, Gregory Peck, "Spellnd"; 2, Michael Redgrave, e Captive Heart"; 3, Michael ding, "Piccadilly Incident"; ric Portman, "Wanted for der"; 5, Bing Crosby, "The s of St. Mary's"; 6, Claude s, "Cæsar and Cleopatra"; alph Richardson, "School for ets"; 8, Rex Harrison, "Anna the King of Siam"; 9, John "The Corn is Green"; 10, or Howard, "Brief Enter," and James Mason, "The ed Lady."

Western to Meet at Chairman's House

rth Western C.E.A. meeting orrow, July 18, will be held "Garswood," Maghull, the ence of the chairman, W. J. kman. Items on the agenda de Sunday opening position eeveral of the N.W. areas; sing matters at St. Helens; applications and changes of inees.

Lord Aberdare, V. Powell and Ben Henry at the premiere of THE EGG AND I (G.F.D.) at the New Gallery

GAUMONT-BRITISH ANNUAL SPORTS MEETING

Many Stars to Attend

THE first annual sports for G.-B. and associated companies since 1939 will be held at the Corporation's sports ground at Norbury on Sunday next, starting at 1 p.m. A full programme of athletic events has been arranged.

One of the high spots of the day will be a contest for "Miss Gaumont-British," and visitors are promised plenty of amusements, including all the "fun of the fair."

In the evening a variety concert, presented by L. M. Posner, will be held in the grand marquee. Among the artistes who have promised to appear at the concert are:—

Tommy Trinder, Jack Warner, Nat Mills and Bobbie, Leon Cortez, Jack Francois, Robin Richmond and his Organ Grinder Swing, Doreen Harris, Freddie Bamberger and Pam, Danny Lipton and Lyne Lane, Al Marshall and Dawn White, Bennett and Williams.

Mark Ostrer is chairman of the Sports Club, and James Forsyth, vice-chairman. C. H. Russ is chairman of the Organising Committee.

Sunday opening contributions at Hastings amounted to £80

REBUILT LANCS. HALL TO REOPEN

Palace, Westhoughton

AFTER extensive renovations and rebuilding, the Palace Cinema, Westhoughton, Lancs, will be reopened on Monday, July 21, by the chairman of the council (Coun. W. Kelly). Rhys J. Davies, M.P. for the division, will be among the guests.

The opening film will be "The Bandit of Sherwood Forest." There will be only one price for the opening night—namely, 2s., and the total provided will be given by the directors to the local District Nursing Association and the Westhoughton branch of the Hospital Saturday Committee.

ACADEMY HONOUR FOR RANK

Establishment of a Similar Body Here Urged

THE establishment of an academy in Britain similar to the American Academy of Motion Picture Arts and Sciences was advocated by J. Arthur Rank at a complimentary luncheon given him in Hollywood by the A.M.P.A.S.

Mr. Rank had been previously presented by Jean Hersholt, the president, with a gold card of life membership of the Academy. This was the second life membership in the Academy history, the first being awarded to Bob Hope for his war work.

In his reply, Mr. Rank declared that he was not a creative artist, but a business man whose job it was to try to create an organisation, as well as the spirit of that organisation.

JEAN HERSHOLT

Of British entertainment pictures, Mr. Rank said he felt that, in order to be successful, films should have not merely physical appeal, but higher qualities also.

He went so far as to say that he intended to produce some pictures "which will not be box-office."

"I hope some of these pictures will be ahead of box-office demands," he added. "We have a long way to go in our efforts to make a successful combination of the physical, mental and spiritual in motion pictures, but that is our goal."

An acknowledgment of the courage and spiritual leadership shown by Mr. Rank was made by Mr. Hersholt and Walter Wanger. Mr. Wanger also made a plea for a successful working relationship in the motion picture field between the United States and Britain.

"In turning out our own product we must recognise British standards and tastes, and British methods," said Mr. Wanger. "There must be a greater interchange of ideas. I hope that this meeting to-day is the forerunner not only of the International Conference we plan to hold here next summer, but also of the later conferences which will pave the way for the rôle we shall play in bringing about world understanding."

RKO-Radio International convention luncheon in New York. Phil Reisman, RKO's vice-president with George Dawson and David Jones of RKO's London Office, Louis Elliman, managing director of Irish Odeon Cinemas, Bertie McNally, RKO's Irish manager, Don Prince, RKO's foreign director of publicity, and Robert Hawkinson and Jack Kennedy, two of Phil Reisman's assistants

The LION'S ROAR

Contributed each week by Leo of Metro-Goldwyn-Mayer.

Inconsistent ? No, Sir. No, Madam.

* * *

Just enterprising, as befits the Lion who has pioneered almost every forward step in film production, and very many in presentation and exploitation, for these 25 years past.

* * *

London is laughing at the delightful kidding of some of the more blatant commercial radio methods contained in "THE HUCKSTERS."

"THE HUCKSTERS" is proving at the Empire what the magic combination of Clark Gable and Deborah Kerr, plus a great supporting cast, perfect production, and best-selling story value, can do at the box-office.

Yet I have just announced that the first film programme broadcast to Britain since the war by any commercial station will be an M-G-M one.

* * *

This will be the "HOLLYWOOD HALF HOUR," and will come from Luxembourg next Sunday at the peak listening-hour of 4.30 p.m.

* * *

It will feature my stars and productions, including in this first programme Deborah Kerr, Xavier Cugat, Virginia O'Brien, among others.

* * *

Why I deny the charge of inconsistency is because, while I have never believed or indulged in cheap huckstering of my precious wares, I do believe in using every legitimate method of telling the public about M-G-M films—

* * *

—and commercial broadcasting, properly used, is a perfectly legitimate and extremely valuable method.

* * *

The Hollywood Half Hour will be supported by an extraordinary publicity campaign in all the 400 A.B.C. theatres.

Among the galaxy of forthcoming M-G-M attractions is the Technicolor musical (with bull-fighting thrills and marvellous Mexican spectacle, photographed "South of the Border") "FIESTA."

It stars Esther Williams and Mexican idol, Ricardo Montalban, with Akim Tamiroff, Cyd Charisse, John Carroll, Mary Astor, Fortunio Bonanova, etc.

Each will show two slides at every performance and two bills announcing it and its supporting Luxembourg programmes—quarter-hour broadcasts every Tuesday and Friday afternoon, and spot announcements on other days.

* * *

As the yearly attendances at A.B.C. cinemas is 245,000,000, there is no doubt that the picturegoing public will soon become Luxembourg-conscious.

* * *

Just as the Luxembourg listening public will soon become more than ever M-G-M-conscious.

I should explain that, although this new publicity medium was developed by my people in London, a friendly, reciprocal arrangement ensures that its benefits will be enjoyed by A.B.C. and Warner Brothers as well.

* * *

The programmes will be divided in the proportion of 32 a year to M-G-M, and 20 a year to Warner's.

* * *

And, naturally, the current A.B.C. offerings will be discreetly—which means effectively—made known to the public.

* * *

Meaning big benefits for all, including the independent exhibitor who, without cost to himself, will participate in this additional over-the-air publicity given to all M-G-M pictures.

* * *

Talking about the pre-sale of your bookings to the public—just part of the M-G-M service—did you notice the big pictorial publicity given last week-end to the presentation of "Flag," the now world-famous deer star of "THE YEARLING," to the children of London by American kiddies?

* * *

The sun shone appropriately on a very happy ceremony in the London Zoo, when Miss Sharman Douglas, daughter of the American Ambassador, charmingly represented American youth, and handed over "Flag" to film star Christine Norden, who is "adopting" him on behalf of the hundreds of thousands of youngsters who will visit him in the Zoo every year—including Miss Norden's own infant son, who nearly stole all the newsreel publicity!

* * *

But "Flag," plus Miss Douglas and Miss Norden, stole top pictorial space in London's two biggest circulation *Sundays*, among others, just to prove once again that "THIS IS THE YEAR OF THE YEARLING."

Films at a Glance

r.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
—U.S.	65 min. (A)	Richard Arlen, Vera Ann Borg, Tom Dugan.	Murdery mystery comedy melodrama. Cast and staging adequate, but plot uneven.	Fair average thriller (C).
order .S.	55 min. (U)	Kirby Grant, Armida, John Eldredge.	"Half-pint" outdoor comedy melodrama. Story taut and team work tireless.	Passable "second" (CC).
...	61 min. (U)	Stan Laurel, Oliver Hardy, Patricia Ellis.	Dizzy knockabout comedy extravaganza originally reviewed in the "Kine" issue of September 15, 1938.	Capital slapstick revival (CC).
sh.	35 min. (U)	Commentary by Frederick Allen.	Sporting interest featurette dealing with the breeding and racing of French and English thoroughbreds.	Good quota featurette (CC).
...	53 min. (U)	Charles Starrett, Smiley Burnette, Doris Houck.	Pocket Western; another "Durango Kid." Story and team work weak.	Poor (CC).
...	63 min. (A)	Kane Richmond, Pauline Moore, Wynne Gibson.	Gangster melodrama. Original "Kine." review November 13, 1941.	Average revival for the unsophisticated (NC).
F.D.)	52 min. (U)	Kirby Grant, Clare Carleton, Fuzzy Knight.	Two-fisted cowboy-Indian comedy melodrama. Characterisation versatile and action fast.	Reliable outdoor "second" (CC).
... ...	53 min. (U)	Charles Starrett, Smiley Burnette, Barbara Pepper.	"Half-pint" Western. Action fast but plot transparent and trimmings hackneyed.	Very moderate "second" (CC).
...	115 min. (A)	Clark Gable, Deborah Kerr, Sydney Greenstreet.	Modern romance set in New York's radio business. Story development erratic and moral ending laboured, but characterisation, by-play and staging first class.	Capital general booking (C).
issing entury-	105 min. (U)	June Haver, Martha Stewart Mark Stevens	Elaborate, musical, with frivolous tunes; in Technicolor. Story adequate, teamwork first class and numbers catchy.	Excellent light booking (CC).
row	84 min. (A)	Dick Powell, Linda Darnell, Jack Oakie.	Novel and intriguing "experiment in time" romantic comedy. "Kine." review July 20, 1944.	Light entertainment for the family (C).
tive...	38 min. (U)	Commentary by Ronald Waldman and Kay Cavendish.	Unique interest featurette, fully dealing with the manufacture and use of photographic appliances.	Acceptable general fill-up (CC).
...	99 min. (A)	Joan Fontaine, Patric Knowles, Cedric Hardwicke.	Stately thriller based on novel. Story holding, acting and direction polished, climax breathtaking; feminine appeal strong.	Very good general booking (NC).
Agil tribu-	101 min. (A)	Eric von Stroheim, Michel Simon, Aime Clariond.	Mystery of masters in boys' school. Reviewed August 17, 1939.	Good family reissue wherever French films are accepted (CC).
hattan	38 min. (U)	Commentary by Gerry Wilmot.	Slapdash musical hotch-potch. Treatment scrappy and acts third rate.	Poor (CC).
North —U.S.	50 min. (U)	Nanook, Nyla, Allee.	Human study of an Eskimo hunter and his family. Originally presented in 1922.	Interest subject for the majority (CC).
Swedish.	107 min. (A)	Oscar Ljung, Eve Dahlbeck, Lars Hanson.	Sombre epic of 17th-century peasant oppression. Heavily tragic, good atmosphere.	For specialised audiences (NC).
dor)—	77 min. (U)	Seymour Hicks, Donald Calthrop, Barbara Everest.	Period dramatic fantasy adapted from Dickens' classic "Christmas Carol." Originally reviewed in "Kine." July 11, 1935.	Good Christmas fare for all (CC).
...	111 min. (A)	Michael Redgrave, Barbara Mullen, Lilli Palmer.	Impressive, thought-provoking psychological fantasy. Reviewed in "Kine." September 24, 1942.	Excellent reissue for the majority (NC).
s, The	97 min. (A)	Humphrey Bogart, Barbara Stanwyck, Alexis Smith.	Sex melodrama adapted from Martin Vale's stage play. Story holding; climax terrific; acting first-class, and direction resourceful. (Reviewed "Kine." August 29, 1946, but not released.)	First rate thriller and woman's picture (NC).

Excellent for Children. (C) Suitable for Children. (NC) Not for Children.

* British Picture. † In Colour.

REVIEWS—continued on page 24

Down To Earth

HEAR THE NEW SONG HITS

"They Can't Convince Me"

"Let's Stay Young Forever"

"People Have More Fun Than Anyone"

LONDON TRADE PRESENTATION, STUDIO ONE, TUESDAY, JULY 22nd, 10.45 a.m.

Reviews for Showmen: *By Josh Billings*

THE HUCKSTERS

M-G-M. American (A). Directed by Jack Conway. Featuring Clark Gable, Deborah Kerr and Sydney Greenstreet. 10,339 *feet. Released August* 4, 1947.

MODERN swashbuckling romance, set in New York's radio business. Co-starring the first lady of the British screen and the doyen of the American, its hectic tale pursues the old argument that money doesn't matter. Versatile teamwork and resourceful direction fail to bring complete conviction to the dizzy parable, but at least they account for plenty of rollicking satire and much agreeable Charles Garvice. Breezy and artful bunkum, it's an attractive popular box-office deal. And look at its title and star values! Capital general booking.

Story.—Victor Albee Norman, a slick, confident fellow with a good war record, goes to Mr. Kimberly, a big New York advertising executive, for a job. Evan Llewellyn Evans, a millionaire soap manufacture, is Kimberly's biggest account and headache. Kimberly wants Kay Dorrance, ladylike English-born widow of a high-ranking American officer, to endorse Evans' soap. Victor approaches her, and because she needs the money for her two young children she agrees. Kimberly fears that Evans will think the advertisement too tame, but Victor sells him the idea. Evans then instructs Victor to sign up Buddy Hare, a third-rate Hollywood comedian, to build a radio show around him. Meanwhile, Victor makes clumsy advances to Kay and is put in his place. After a lot of tricky business Victor secures Hare and puts him over. Evans offers to place Victor on his pay-roll, but when Victor sees Evans as he really is he turns down the offer. Kay applauds Victor's decision and the two decide to start life together from scratch.

Acting.—Clark Gable is at the top of his form as Victor. Deborah Kerr strikes a rather incongruous note, but nevertheless pleases as the ladylike Kay, and it needs no second guess to name the arrogant monopolist on whom Sydney Greenstreet patterns his first-class portrayal as Evans. Adolph Menjou, Ava Gardner, Keenan Wynn and Edward Arnold also do well.

Production.—The film, adapted from a best-seller, has no hesitation in dismissing American radio and big business executive as a bunch of crooks, but its debunking is done without malice. The truth is, in fact, effectively wrapped in bright satire. The love interest is less spontaneous, but the hardest thing to take is its "money is the root of all evil" moral and ending. Coming from Hollywood where a high percentage of America's biggest wage earners operate and reside, it suggests cant. All the same, the overall picture is good entertainment, if not a highly flattering vehicle for Deborah Kerr. She is too intelligent to be a romantic stooge.

Points of Appeal.—Slick tale, versatile characterisation, excellent staging, slight feminine angle, best-seller title and irresistible star values.

IVY

G.F.D.-Universal. American (A). Directed by Sam Wood. Featuring Joan Fontaine, Patric Knowles and Sir Cedric Hardwicke. 8,897 *feet. Release not fixed.*

STATELY thriller, smoothly adapted from Mrs. Belloc Lowndes' well-known novel. Set in England in the year that Bleriot flew the Channel, it concerns a beautiful yet unscrupulous young woman who uses poison to achieve her mercenary ends, and rightly pays the penalty for her misdeeds. Strongly reminiscent of "Bedelia," which, by the way, was an unexpected box-office success, but more impressive photographically and histrionically—Joan Fontaine is exceedingly good in the ticklish main part—it steadily builds up suspense without sacrificing artistic integrity or dignity. Quality "thick ear," firmly backed by big star and title values, it's as good a woman's picture as it is a shocker. Very good general booking.

Story.—After meeting millionaire Miles Rushworth, beautiful but ambitious Ivy Lexton becomes very dissatisfied with her lot as wife of impecunious Jervis Lexton. She also thinks it advisable to end her clandestine relations with Roger Gretorix, a struggling doctor. While she is in Roger's surgery she steals some poison. At the first opportunity she gives the stuff to Jervis. A doctor is called in, but Ivy completely hoodwinks the practitioner. Later, Jervis is given another dose. While Ivy is out Roger calls. He meets Jervis' doctor, who thinks his presence is a breach of professional etiquette. Shortly afterwards, Jervis dies. Inspector Orpington, of Scotland Yard, questions Ivy and she does not hesitate to pin the crime on Roger. Roger is picked up, tried and sentenced to death, but Orpington refuses to consider the case closed. He is convinced that Ivy is the guilty party and finally he traps her. She is killed while trying to avoid arrest.

Acting.—Joan Fontaine contributes an exceptionally clever portrayal as the beautiful, tantalising and ruthless Ivy. She is constantly fighting against her own immaculate personality. Patric Knowles is sound as the weak and victimised Roger, Cedric Hardwicke is always cool, calm and collected as Inspector Orpington. The supporting players, like the stars, are practically all British.

Production.—The play is set in the dignified and placid Edwardian era, and brilliant camera work and good music emphasise the fact in circumstances that subtly excuse its leisurely tempo. A welcome change from slick, but hackneyed "whodunnit," it skilfully cultivates feminine appeal as it quietly approaches its salutary and spectacular climax. It is psychologically true that women are keenly interested in the criminal activities of their own sex and here is something that cannot fail to intrigue them and arouse their curiosity. The men should find its gilded "thick ear" equally satisfying. Joan Fontaine can darken our door at any time.

Points of Appeal.—Intriguing and exciting story, colourful period and locale, excellent performance by Joan Fontaine, breathless climax, strong feminine angle, good title and box-office stars.

I WONDER WHO'S KISSING HER NOW

Twentieth Century-Fox. American (U). Photographed in Technicolor. Directed by George Jessel. Featuring June Haver, Martha Stewart and Mark Stevens. 9,406 *feet. Release not fixed.*

ELABORATE musical with ear-tickling tunes and photographed in Technicolor. It is based on the life of Joe Howard, a popular American singer and composer of the gay 1900's, and, although fact turns out to be as fabulous and obvious as fiction by the time the curtain drops, the whole is a pleasing and prodigious jingle. Its certain success lies in versatile teamwork—the cast is refreshingly new—and delightful staging and numbers. The famous Twentieth Century-Fox stable has regained its old form. Excellent light booking.

Story.—Joe Howard, struggling composer, sells one of his songs to Lulu Madison, a vaudeville star. She takes all the credit for the number, but smooths matters out by engaging him as her pianist. He writes another tune, later to attain world-wide fame under the title, "I Wonder Who's Kissing Her Now," but cannot think of suitable lyrics. Katie, attractive and high-spirited sixteen-year-old daughter of a man who had befriended Joe, leaves home and joins Joe. Lulu doesn't approve, but the artful and persistent Katie remains. Later, Katie causes Joe to break with Lulu and partners him in a new act. Joe falls in love with Fritzi Barrington, a continental singer, and write[s] her in collaboration with Will H[ough]known lyricist. It is a hit, but [Joe] with a former lover and leaves [her]becomes a "globe-trotter," bu[t] meanwhile has written the word[s] der Who's Kissing Her Now," a[nd] after his interests. When he [returns] sees that he puts his money to [good] use.

Acting.—June Haver is a pro[mising] talented Katie; Mark Stevens, wh[o] Ayres, is a likeable Joe, and Le[na] and Martha Stewart have strong [parts] of their own and contrast effectiv[ely] and Lulu. Reginald Gardiner h[as] ceedingly sound supporting cast.

Production.—The picture, a hap[py] to the gay and glamorous 1900's, [with] romantic and professional vicis[situdes] triumphs of a popular composer. [Comedy] drama and spectacle alternate s[mo]are appropriately accompanied by [famous] have thrilled and enthralled at [least] generations. Whether they come in [buggies] chairs, buggies or Baby Moths, audiences should find this picturesque, melodious spirited amalgam to their liking. Twentieth Century-Fox has definitely found a new [team] if not a new formula.

Points of Appeal.—Evergreen tale, intriguing romantic interest, excellent staging, captivating numbers, clever and attractive [cast] big star values, Technicolor and catchy [tunes].

ACCOMPLICE

Pathé. American (A). Directed by Walter Colmes. Featuring Richard Arlen, Vera Ann Borg and Tom Dugan. 5,979 *feet. Release not fixed.*

MURDER mystery comedy melodrama illustrating a hectic adventure of a quick-witted and resourceful private detective. It mixes laughs and thrills effectively during the first half, but it begins to falter as it approaches its fabulous lonely castle climax. Handy footage is its greatest consideration. Fair average thriller.

Story.—Simon Lash, a forthright private detective, and Eddie Slocum, his dumb assistant, are engaged by Joyce Bonniwell, an attractive young woman to find her missing banker husband. Simon quickly discovers that Bonniwell has been running a mink farm, and other women, including Evelyn Price, a former dance hostess, on the side. Shortly afterwards news comes through from a small Western town that Bonniwell has been murdered. Joyce identifies the body. Later, Evelyn's life is threatened and another murder is committed. The trail leads Simon to a lonely castle and Bonniwell surprisingly turns up. He tries to do a deal with Simon, but fails. Gunplay finally clears the air.

Acting.—Richard Arlen is a breezy Simon. Vera Ann Borg is a sly and tantalising Joyce, and Tom Dugan scores a few laughs as Eddie. The support is fair to middling.

Production.—The early scenes have an effective air of mystery and intrigue, and there are some crisp exchanges between Simon and the small town sheriff, but the lonely castle denouement is a trifle out of key. The film could have been more speedily and convincingly rounded off. It very definitely comes in the "B" category.

Points of Appeal.—Popularity of crime plays, cast and footage.

BAD MEN OF THE BORDER

General-F.D. American (U). Directed by Wallace W. Fox. Featuring Kirby Grant, Armida and John Eldredge. 5,003 *feet. Release not fixed.*

"HALF-PINT" outdoors telling of daring deeds on the Mexican border. The pith of the play is the battle between counterfeiters and the law and it's

...d with economy and punch. Western ...out whiskers, it should please the kids. ...ible "supporting."

Story.—Ted ...meron, a U.S. marshal, is ... to get ... goods" on a gang of smug... and con... erfeiters. Dolores Mendoza, a ...rous Mexican investigator, is also on ... job, and ... she and Ted have every ... to be ... that Bart Breslow, owner of ... night club, is the leader of the gang. ... masquerades as a dancer to secure ... evidence. She does, and in the end ... and Ted get together and make rings ... and Breslow and his mob.

Acting.—Kirby Grant rides and fights hard ... Ted, Armida does her stuff with gusto as ...ores, and John Eldredge is a villain of the ...post dye as Bart.

Production. The picture is briskly played ...ast colourful backgrounds and the pic...esque trimmings give new life to the time-...noured tale. It doesn't waste a foot.

Points of Appeal.—Versatile action, clean ...vironment and compact footage.

BRED TO STAY

...clusive. British (U). Directed by A. A. ...sset. Commentary by Frederick Allen. 3,146 *feet. Release not fixed.*

SPORTING interest featurette dealing with the breeding and racing of thoroughbreds. Its answer to the question put by the ... is a trifle obvious, but nevertheless it ...s well behind the scenes of "The Sport Kings," and introduces the audience to ...t big race winners, including Pearl Diver. ...visit to Lady Wentworth's famous stud is ... highspot. Dick Perryman, former jockey ...d trainer of the great Airborne, has a few ...ds to say, but it's Frederick Allen's racy ...mentary that holds the film together. The ...tography is adequate. Good feature quota ...turette.

Production.—Since 1946 French horses have ...n over £100,000 on English courses, and it ... racing certainty that they will add con...erably to their total before the current ...son ends. Why? The film sets out to give ... reason, and the answer is that French ...ders concentrate more on stayers than ... British. This we already know to our ..., but although the film stresses the ob..., it does it in an instructive and enter...ning manner. The French equine giants, ...ar-yas II, Souverain, Caracalla II, Chan...r II and Pearl Diver are seen in ...on, together with Airborne and Tudor ...strel, our own "aces." A visit to Lady ...ntworth's stud is the *pièce de résistance*, ...d here we are able to cast our eyes on the ...st bloodstock in the world. The picture ...icely framed technically and contains ...ny fine action shots. Frederick Allen's ...zy commentary does the rest. Good ...ture quota, or rather "Midday Star."

...oints of Appeal.—Subject, treatment and ...ta ticket.

GUN TOWN

...eral-F.D. American (U). Directed by ...llace W. Fox. Featuring Kirby Grant, ...ire Carleton and Fuzzy Knight. 4,721 *feet. Release not fixed.*

TWO-FISTED cowboy-Indian comedy melo...drama, crisply depicting a ding-dong ... over a mail franchise. The plot is ...aded with fights, chases and robust spec... and moves at a merry gait. A quart of ...rous Western entertainment in a pint pot ... the ideal draught for the industrial ele...nt and youngsters. Reliable outdoor ...cond."

...tory.—Kip, a Government agent, is sent to ...n Town to investigate a series of highway ...beries. On his way he is accused of ...ghwayman..., but "Buckskin" Jane Sawyer, ...quick-on-the-draw gal, saves him from a ...ckle" party. Jane owns a local stage-...ch, but is in danger of losing a Govern...nt franchise because of the hold-ups. ...ky Dorgan, the local saloon keeper, and ...e Townley, his well-upholstered singer, ... behind the trouble and they employ In...as as a front. Kip soon sees through the ruse, and in the final dust-up the crooks get their just desserts. Kip and Jane celebrate in the customary manner.

Acting.—Kirby Grant is a manly Kip, Claire Carleton rides hard and shoots straight as Jane, and Lyle Talbot makes a convincing villain as Lucky. The light relief is in the safe hands of Fuzzy Knight.

Production.—The film is packed with scraps and chases and vigorous cowboy-Indian spectacle, and its hurricane action successfully cloaks the naïveté of its story.

Points of Appeal.—Versatile characterisation, healthy action and wholesome atmosphere.

HANDS OF MENACE

Columbia. American (U). Directed by Ray Nazarro. Featuring Charles Starrett, Smiley Burnette and Barbara Pepper. 5,012 *feet. Release not fixed.*

HALF-PINT Western. It tells how "The Durango Kid" settles a violent dispute between cattle men and sheep ranchers. The plot is embellished with music and song, but the trimmings fail to conceal its artlessness. At best, sub-standard Western. Very moderate second.

Story.—Duke Catlin, an unscrupulous land owner, stirs up trouble between the sheep and cattle farmers in the hope of purchasing their ranches at a knock-out price. He uses Karen Kemp, a wealthy city dweller, as a stooge and also plots to relieve her of her savings. Steve Haverly, alias "The Durango Kid," gets to hear and puts in his spoke. Duke is completely out-manœuvred and peace is restored to the harassed community. "The Durango Kid" then goes on his way.

Acting.—Charles Starrett contributes a muscular rather than a subtle performance as Steve Haverly, alias "The Durango Kid." Barbara Pepper is a very matronly Karen, and Lane Chandler is just a joke as bad man Duke. Smiley Burnette is no better as the Kid's singing stooge.

Production.—The instrumentalists responsible for the film's musical accompaniment work as hard as the cast, but it is still possible to hear the plot creak. Good scenery and handy footage are its happiest attributes.

Points of Appeal.—Length, "U" certificate and healthy environment.

THE CLAW STRIKES

Columbia. American (U). Directed by Vernon Keays. Featuring Charles Starrett, Smiley Burnette and Doris Houck. 4,755 *feet. Release not fixed.*

POCKET Western, illustrating yet another "Durango Kid" adventure. It deals as usual with the machinations of land grabbers, but fails to cover any fresh territory. The only thing in its favour is its convenient running time. Poor.

Story.—Steve Harman, alias "The Durango Kid," is called in when a gang of desperadoes attempt to seize land granted to law-abiding citizens. Hawkins is the leader of the crooks and Mary Parker is one of the victims, but, although Hawkins wins the opening round, Steve finally triumphs by a knock-out. Law and order are restored, and that's that!

Acting.—Charles Starret is quite at home in the dual rôle of Steve and "The Durango Kid," but should surely be eligible for a pension now. Doris Houck is the lily white heroine and Bud Geary the stock villain.

Production.—The film is short, but even so its action and fights are laboured. A foregone conclusion from the start, it's a bit too ingenuous even for youngsters.

Points of Appeal.—None.

MEANDERING IN MANHATTAN

Federated. American (U). Directed by Harold Baim. Commentary by Gerry Wilmot. 3,500 *feet. Release not fixed.*

MUSICAL hotch-potch introducing a number of colourless American turns and dance bands. Gerry Wilmot, the famous B.B.C. commentator, is the compère, but he fails to get away with the sketchy material. "Meandering in Manhattan" is right! Poor.

Production.—The film opens with Gerry Wilmot, cast as a New York columnist, typing his "copy." He reads it aloud, and each line is a cue for some third-rate American musical act. The turns are punctuated with patter by George Jessel, but he is nothing to shout about either. The whole show is, in fact, depressingly slapdash. Its material is barely good enough for a two-reeler let alone four. And another thing, it doesn't count for quota.

Points of Appeal.—None.

IT'S POSITIVELY NEGATIVE

Federated. American (U). Directed by Harold Baim. Commentary by Ronald Waldman and Kay Cavendish. 3,500 *feet. Release not fixed*

UNIQUE interest featurette, pivoting on the famous Eastman-Kodak works. It tells you all—and more—that you want to know about cameras, lenses, films and X-ray apparatus and describes in detail the various stages of their manufacture. The photography is first-rate, and Ronald Waldman and Kay Cavendish furnish easy and informative cross-talk commentary, but it is a little bit too meticulous in its make-up for the non-technical. It's not quota, so there's no excuse for its excess footage. Acceptable, but over-long fill up.

Production.—The science of photography has expanded tremendously during the last decade and the film illustrates in full many of its new branches. Voice recording by photography, the making of lenses, the taking of X-ray photographs, the transmission of photographs through space, slow and quick motion photography, stunt photography and a thousand and one other tricks of the trade are disclosed and carefully explained. The Eastman-Kodak works are thrown open to the screen, but blatant advertising is studiously avoided. The informative and friendly commentary helps a lot to offset its technicalities, but even so it hangs fire towards the end. There is everything to gain and nothing to lose by applying the scissors.

Points of Appeal.—Interesting subject and "U" certificate.

RIDE TO-NIGHT

Film Traders, Ltd. Swedish (A). Directed by Gustaf Molander. Featuring Oscar Ljung, Eva Dahlbeck, Gerd Hagman and Lars Hanson. 9,737 *feet. Release not fixed.*

SOMBRE, atmospheric chronicle of the oppressed Swedish peasantry in the 17th century. Played with much sincerity and directed with skill, it has a final message of freedom; but most of the action is the impact of tragedy of almost operatic dimensions. Backgrounds are impressive, but the unrelieved story puts it in the category for specialised audiences.

Story.—Local squires having been given taxation authority by the Queen, the peasantry are faced with the threat of forced labour and seizure of their lands. A young peasant, Svedje, defending his rights by force, is outlawed to the woods, where, injured, he is cared for by an old thief. His sweetheart, Botilla, whom he visits by night, remains faithful; but he is betrayed by the public executioner, hunted and buried alive as a rebel. Botilla, suspected of witchcraft, drowns herself in a woodland spring. But the countryside revolts, a horseman carrying the torch of liberty.

Acting.—Unkempt, bearded male actors play with forthright sturdiness, notably Oscar Ljung and the baleful Erik Hell. Contrasted feminine types, the simple girl and the sly, jealous beauty, are well done by Eva Dahlbeck and Gerd Hagman, with convincing studies from the elderly members of the cast.

Production.—A general air of foreboding pervades the settings, with shadow effects in the interiors and bleak beauty of lake, forest and sedge. Action is deliberate and smooth in continuity, with one daring glimpse of the unclothed heroine reflected in a pool. Dramatically, it has almost a Hardyesque gloom, and the final rebellion, lightly indi-

REVIEWS—continued on page 27

FILMS REGISTERED UNDER THE ACT

BY the courtesy of the Editor of the *Board of Trade Journal*, we give a list which covers the period April 12, 1947, to May 10, 1947. Films, the names of which appear in italics, are parts of a series (or serials).

BRITISH

Title of Film.	Registered by.	Maker's Name.	Length (feet).	No.
APRIL 12.				
Britain Can Make It	N.S.S. Prods.	Merlin Film ..	1,003	Br./E. 10163
APRIL 15.				
Ulster Story	G.F.D... ..	Paul Barralet Prods.	1,431	Br./R. 10165
APRIL 16.				
Guess What ? No. 7 ..	G.F.D. ..	British Pictorial Prods.	1,513	Br./R. 10174
APRIL 23.				
New Pathe Pictorial Nos. 131/143 (Series):				
New Pathe Pictorial No. 137	Pathe ..	Pathe ..	776	Br./R. 10196
APRIL 25.				
Crime Reporter ..	Exclusive ..	Knightsbridge Films.	3,240	Br./E. 10198
APRIL 29.				
This Modern Age—No. 8. Sudan Dispute	G.F.D... ..	This Modern Age	1,896	Br./R. 10210
APRIL 30.				
The Bridge	N.S.S. Prods.	Documentary Technicians Alliance	3,590	Br./E. 10211
MAY 1.				
Big City	British Lion ..	British Animated Prods.	638	Br./E.10229
Down in the Forest ..	Ambassador ..	Leslie Laurence Prods.	3,035	Br./E.10230
MAY 2.				
New Pathe Pictorial Nos. 131/143 (Series):				
New Pathe Pictorial No. 138	Pathe ..	Pathe ..	708	Br./R.10234
New Pathe Pictorial No. 139	,, ..	,, ...	772	Br./R.10235
Spotlight on Ice ..	20th Century-Fox	Rayant Pictures	1,682	Br./R.10236
MAY 3.				
Sing as they Flow ..	New Realm ..	Assoc. Independent Producers of Gt. Britain	3,110	Br./E.10237
MAY 6.				
Black Narcissus ..	G.F.D... ..	Independent Producers.	8,991	Br./Tr.10240
MAY 8.				
The Courtneys of Curzon Street.	British Lion ..	Imperadio Pictures.	10,862	Br./Tr. 10244
MAY 10.				
New Pathe Pictorial Nos. 131–143 (series):				
New Pathe Pictorial No 140.	Pathe	Pathe	799	Br./R. 10248
New Pathe Pictorial No 141.	,, ..	,, ..	846	Br./R. 10249
New Pathe Pictorial No. 142.	,, ..	,, ..	736	Br./R. 10250
New Pathe Pictorial No. 143.	,, ..	,, ..	802	Br./R. 10251

FOREIGN

APRIL 12.				
Pontcarral Colonel D'Empire	Film Traders ..	Pathe Cinema ..	9,200	F. 10161
Riff Raff	RKO-Radio ..	RKO-Radio ..	7,225	F. 10162
The Beginning or The End	M-G-M	M-G-M	10,062	F. 10164
APRIL 15.				
The Michigan Kid ..	G.F.D.	Universal International	6,255	F. 10166
APRIL 16.				
Speaking of Animals in a Musical Way.	Paramount ..	Paramount ..	836	F. 10167
Speaking of Animals From A to Zoo.	,, ..	,, ..	861	F. 10168
Rhythm on Blades ..	,, ..	,, ..	873	F. 10169
Jasper and the Beanstalk.	,, ..	,, ..	699	F. 10170
Gabriel Churchkitten	,, ..	,, ..	782	F. 10171
For Better or Nurse ..	,, ..	,, ..	651	F. 10172
Dixie Pointers ..	,, ..	,, ..	873	F. 10173
APRIL 18.				
Fear in the Night ..	,, ..	,, ..	6,500	F. 10175
Danger Street ..	,, ..	,, ..	5,979	F. 10176
APRIL 22.				
High Barbaree ..	M-G-M	M-G-M	8,181	F. 10177
Part-time Pal	,, ..	,, ..	715	F. 10178
Carnival in Costa Rica	20th Century-Fox	20th Century-Fox	8,670	F. 10179
APRIL 23.				
Rhythm and Weep ..	Columbia ..	Columbia ..	1,589	F. 10180
Slappily Married ..	,, ..	,,	1,528	F. 10181
Half Wit's Holiday ..	,, ..	,, ..	1,690	F. 10182
Headin' for a Weddin'	,, ..	,, ..	1,541	F. 10183
So's Your Antenna ..	,, ..	,, ..	1,563	F. 10184
Honeymoon Blues ..	,, ..	,, ..	1,552	F. 10185
Community Sing No. 96	,, ..	,, ..	955	F. 10186
Community Sing No. 97	,, ..	,, ..	871	F. 10187
Community Sing No. 98	,, ..	,, ..	780	F. 10188
APRIL 23.				
Community Sing No. 99	Columbia ..	Columbia ..	956	F. 10189
Community Sing No. 100	,, ..	,, ..	948	F. 10190
Community Sing No. 101	,, ..	,, ..	924	F. 10191
Thrills of Music No. 1 ..	,, ..	,, ..	948	F. 10192
Thrills of Music No. 2 ..	,, ..	,, ..	969	F. 10193
Thrills of Music No. 3 ..	,, ..	,, ..	903	F. 10194
Monsieur La Souris ..	Studio One Film Dist.	Franco-London Film	8,780	F. 10195
APRIL 25.				
Wild Harvest	Paramount ..	Paramount ..	8,360	F. 10197
APRIL 28.				
The Crackpot King ..	20th Century-Fox	20th Century-Fox	579	F. 10198
The Housing Problem	,, ..	,, ..	581	F. 10199
The Snowman	,, ..	,, ..	586	F. 10200
The Two Barbers ..	,, ..	,, ..	577	F. 10201
Pins and Cushions ..	,, ..	,, ..	776	F. 10202
There Shall be Wings ..	,, ..	,, ..	1,883	F. 10203
The Big Harvest ..	,, ..	,, ..	1,570	F. 10204
Free Horizons	,, ..	,, ..	1,553	F. 10205
Men and Machines	,, ..	,, ..	1,500	F. 10206
Behind the Footlights	,, ..	,, ..	793	F. 10207
APRIL 29.				
I'll be Yours	G.F.D.	Universal-International.	8,862	F. 10208
APRIL 30.				
What a Picnic ..	Paramount ..	Paramount ..	879	F. 10209
Speaking of Animals in the Public Eye	,, ..	,, ..	851	F. 10210
Queens of the Court ..	,, ..	,, ..	910	F. 10211
Popular Science J.5-5	,, ..	,, ..	980	F. 10212
Pop Pie a la Mode ..	,, ..	,, ..	642	F. 10213
My Man Jasper ..	,, ..	,, ..	740	F. 10214
Daffy Dilly Daddy ..	,, ..	,, ..	632	F. 10215
Campus Mermaids ..	,, ..	,, ..	835	F. 10216
The Falcon's Alibi ..	RKO-Radio ..	RKO-Radio ..	5,636	F. 10217
Twin Husbands ..	,, ..	,, ..	1,627	F. 10218
The Farmer's Daughter	,, ..	,, ..	8,752	F. 10219
MAY 1				
The Inner Circle ..	British Lion ..	Republic Prods...	5,109	F. 10220
Roll on Texas Moon ..	,, ..	,, ..	6,104	F. 10221
The Ghost Goes Wild	,, ..	,, ..	5,932	F. 10222
The Plainsman and the Lady	,, ..	,, ..	7,410	F. 10223
The Fabulous Suzanne	,, ..	,, ..	6,331	F. 10224
Hit Parade of 1947 ..	,, ..	,, ..	8,111	F. 10225
MAY 2.				
The Trojan Horse ..	20th Century Fox	20th Century-Fox	578	F. 10226
The Uninvited Pests ..	,,	,, ..	585	F. 10227
Kilkenny Cats ..	,, ..	,, ..	578	F. 10228
MAY 6.				
The Stone Flower ..	Film Traders ..	Moscow Film Studio Prods.	8,100	F. 10229
Down to Earth ..	Columbia ..	Columbia ..	9,060	F. 10230
MAY 8.				
Le Deserteur (The Deserter)	G.C.T. Dist. ..	Eclair Journal ..	9,050	F. 10231
The Red House ..	United Artists ..	Thalia Prods. ..	9,061	F. 10232
Banjo	RKO-Radio ..	RKO-Radio ..	6,092	F. 10233
MAY 10.				
Song of Scheherazade	G.F.D.	Universal-International.	9,523	F. 10234
Rookies Come Home	,, ..	,, ..	6,963	F. 10235
Black Angel	,, ..	,, ...	7,253	F. 10236
Sunny Tribe	,, ..	G.B. Instructional	1,959	F. 10237
The Homestretch ..	20th Century-Fox	20th Century-Fox	8,700	F. 10238
Golden Horses ..	,, ..	,, ..	793	F. 10239

*** The registered length of the film "So Well Remembered" (Br. Tr. 10175) has been altered to 10,301 feet.

ALTERATION OF TITLE.

Old Title of Film.	Registration No.	Date of Registration.	New Title of Film.
One More Chance ..	F. 6858 ..	January 7, 1932	Just One More Chance.
The Love Affair of the Dictator.	Br. 11245 ..	February 9, 1935	For the Love of a Queen

ALTERATION OF LENGTH.

Title of Film	Registration No.	Date of Registration.	Original length (feet)	Amended length (feet)
Calling All Stars ..	Br. 14426 ..	March 11, 1937 ..	5,100	5,771
Two Minutes To Play ..	F.14127	January 12, 1937	6,112	5,550

KEY TO REGISTRATION PREFIXES.

Br./E. indicates "Registered for the exhibitors' quota only."

Br./R. indicates "Registered for the exhibitors' and renters' quotas."

Br./DR. indicates "Registered for the exhibitors' quota and doubled for the renters' quota."

Br./TR. indicates "Registered for the exhibitors' quota and trebled for the renters' quota."

EVIEWS— continued from page 25

...el, might have led to a more spectacular ...clusion.

Points of Appeal.—Novelty of origin, strong, ...gle story, specialised appeal.

EISSUES

IT HAPPENED TOMORROW

...own. American (A). Directed by Rene ...ir. Featuring Dick Powell, Linda Darnell ...Jack Oakie. 7,651 *feet. Released July 7,* 1947.

...OVEL "experiment in time" romantic comedy in which Pop Benson, librarian ...the *Evening News*, and Larry Stevens, a ...ng reporter, discuss the question of time. ...upholds that it is just an illusion, and to ...ve his point hands Larry tomorrow's copy ...he paper. From this stage the novel idea ... given slapstick rather than subtle ...tment, but it covers a fairly wide field and ...plies crisp entertainment with a sound ...ught-provoking moral. According to the ...E. of July 20, 1944, it is "well staged, ...erly directed and acted parable." Capital ...t booking.

...oints of Appeal.—Unusual and amusing ...y, catchy title and feminine angle.

THUNDER ROCK

...G-M British (A). Directed by Roy Boult- ... Featuring Michael Redgrave, Barbara ...len and Lilli Palmer. 10,035 *feet. Release not fixed.*

...SYCHOLOGICAL fantasy, adapted from ... Robert Ardrey's famous play concerning ...oung man who despairs of the age in which ...lives, and cultivates through his imagina- ...people of an earlier century. He discovers ...his visitors' troubles are as complex and ...ent as his own, but comparison eventually ...tributes to his spiritual rehabilitation. The ...E., September 24, 1942, says:—"Magnifi- ...ly acted by popular and experienced ...ers, artistically staged and intelligently ...ected."

...oints of Appeal.—Sensitive, thought-provok- ...story, brilliant acting, emotional angle and ... and star values.

DOUBLE CROSS

Renown. American (A). Directed by Albert Kelley. Featuring Kane Richmond, Pauline Moore and Wynne Gibson. 5,699 *feet. Release not fixed.*

GANGSTER melodrama, with a police-force background and night-club trimmings, concerning a young policeman who purposely gets fired from the force in order to vindicate a fellow-officer. In a thrilling climax, the ex-policeman takes a daring chance to lead the gang into ambush, knowing full well that his own life may be forfeited in the attempt. It was reviewed in the KINE. of November 13, 1941. "Fair average programmer."

Points of Appeal.—Convenient footage, title, cast and exciting climax.

SCROOGE

Ambassador. British (U). Directed by Henry Edwards. Featuring Seymour Hicks, Donald Calthrop and Barbara Everest. 7,000 *feet. Release not fixed.*

DELIGHTFUL period dramatic fantasy, adapted from Dickens's immortal yule-tide story, "A Christmas Carol." The moral of the tale is interpreted with brilliance by Seymour Hicks' performance in the name part, and is enhanced by the artistically composed backgrounds filled in with perfectly drawn cameos of famous Dickensian types. The KINE., July 11, 1935, summed it up as "Splendid screen entertainment designed to captivate all classes." It should remain an excellent offering for the kiddies.

Points of Appeal.—Human story, rich comedy, good character-drawing and selling title.

BLOCKHEADS

Exclusive. American (U). Directed by John G. Blystone. Featuring Stan Laurel, Oliver Hardy and Patricia Ellis. 5,523 *feet. Release not fixed.*

DIZZY domestic comedy extravaganza, originally Trade-shown by M-G-M and reviewed in the KINE. issue of September 15, 1938. Clean and lively nonsense, put over with breathless gusto by the inimitable Laurel and Hardy team, its wardrobe shows little sign of age and its gags even less. Of later vintage than "Bonnie Scotland," a successful general release, it should again prove sure fire popular knockabout fare.

Points of Appeal.—Stars, breathless fooling and handy footage.

LES DISPARUS DE ST. AGIL

Studio One Film Distributors, Ltd. French. Directed by François Carron. Featuring Eric von Stroheim, Nichel Simo, Aime Clariond. 9,470 *feet. Release not fixed.*

ADMIRABLY acted mystery concerning the assorted masters in a boys' boarding-school. Piquant characterisation from some of France's finest actors, and excellent work from small boys. There is no feminine interest. Comedy and tension are succeeded by a final burst of melodrama and an unexpected twist. The original KINE. review appeared on August 17, 1939.

Points of Appeal.—Splendid character acting by well-known French players, with the additional name of von Stroheim as a box-office draw; unusual story of crime mystery in a school, with humour and tension.

NANOOK OF THE NORTH

United Artists. American (U). Produced by Robert J. Flaherty. Featuring Nanook, Nyla and Allee. 4,500 *feet. Release not fixed.*

ORIGINALLY presented in 1922, this human interest subject shows the lives of an Eskimo hunter and his family whose everyday existence is one long struggle against the fiercest elements devised by Nature. There are no false settings or sophistication here, it is as raw as its human subjects will allow. This is perhaps the secret of an exhilarating, primitive-man study. Despite the age of the film, Nanook's prowess as a hunter and general handyman are presented in sequences which are full of interest material for audiences of all ages. Background music and a commentary have been added.

Points of Appeal.—Abundant human, and Nature study, material. Natural settings.

SHORT

Twentieth Century-Fox. Fashion Means Business. American (U). 1,515 *feet. Release not fixed.*

THIS, the lastest, edition of "March of Time," is a "sitter" for the fair sex. It deals exhaustively with the manufacture of women's clothes and carries its camera into famous modistes' establishments in New York, Paris and London. The "off the hook" angle is given like emphasis and the film ends by assuring the average housewife, business and working girl that fashionable apparel is now within the reach of all. That should get 'em!

...arnel Killed in Car Crash

...arcel Varnel, the French-born ...e and film producer, was killed ...a car crash in Sussex last ...day.

...arnel, who was 53, had directed ... and plays in London, Holly- ...d, Paris and New York. He ... been a British subject for ...y years.

...e had had many outstanding ...t End production successes, ...t of them being "The Man ... Came to Dinner" and ...senic and Old Lace." He was ...nally a chartered accountant ...Paris, took to the stage as a ... young man, fought in the ...ch Army in the first world ... went to Charterhouse, became ...aturalised Briton and settled ...n in England.

... the time of his death he was ...ducing "The First Gentle- ...," the Ginsbury play which ...icanti is directing for Colum- ... No new arrangements have ...been made by the company. ...e had a long list of successful ...ish films to his credit, mainly ...edies and farces. His work ...marked by snappy tempo and ...had a gift of keeping his ...es humming.

LIBEL ACTION AGAINST M-G-M

Continued from page 7

privileged and denied that the letter bore the meaning which the plaintiff alleged. There was also the plea that the words were fair comment, made in good faith and without malice.

Mr. Shelley said that plaintiff, in the two years preceding the alleged libel, had done over 90 broadcasts, but that since she had never broadcast except on two occasions and had not been invited by the B.B.C. to do so.

"What we complain of in this action," continued counsel, "is that, relying on their great power, defendants are endeavouring to stifle honest criticism and to prevent her doing her job by making libellous statements about her to the B.B.C.

"The case was unusual, because before the jury could come to any decision they must form a very clear picture in their minds of what were the duties of a critic—how far a critic was to be protected from the fear of losing her job through giving an adverse review of a production by a concern with unlimited resources."

Mr. Shelley suggested that defendants' view of a critic was something in the nature of a box-office tipster and that the goodness or badness of criticism was to be judged by box-office receipts. On September 22, 1946, Miss Robertson gave an unfavourable notice of the defendants' film "Green Years." On September 27 defendants sent the letter to the B.B.C. Director of Talks in which they alleged that her criticisms were, on the whole, unnecessarily harmful to the film Industry.

"In these circumstances," the letter added, "we propose not to invite Miss Arnot Robertson to review M-G-M films in future, and we would ask your kind co-operation in restraining her from doing so in B.B.C. broadcasts."

Giving evidence, Miss A. Robertson said the functions of a film critic were to give to the best of his or her trained ability a picture of how that film appeared in the critic's mind, regard being had for the point of view of entertainment, intelligence and an honest reflection of life.

Films appeared to have a colossal influence, particularly on young children, which was a thing a critic should not forget.

"We are not tipsters. We can look after ourselves," added the plaintiff.

Later, plaintiff said she had been "completely dropped" by the B.B.C.

Cross-examining, Sir Patrick Hastings, K.C., put to Miss Robertson some of her criticisms and suggested they were not criticisms but merely advertisements of her own humour and brightness.

Plaintiff did not agree, and claimed that her criticism gave the public an idea of the story in the film. "Green Years" was one of the silliest films ever produced. The popularity of a film had no effect on her criticism.

British Studio Scene

Continued from page 6

Bill Lipscomb and Brian Desmond Hurst, who have been through the mill both here and in Hollywood, find actual working conditions less mechanical on this side.

A few days before, Dillon Damen had taken me to the new M-G-M studio (apart from being built of bricks, this one is exactly like the better Hollywood studios), and Edward Dryhurst, Henry Green and L'Epine Smith threw a Press party. Sonia Dresdel and Tom Walls stopped work on the key scene of "While I Live," and with the whole company, camera crew and labourers included, joined briefly in the fun. Even director John Harlow agreed it was okay.

That sort of thing would never happen in Hollywood; not even on a special occasion. The reason? Not that they wouldn't enjoy it; certainly not that they lack the hospitality. But they simply could not accommodate the 400-odd newspaper hounds who cover Hollywood during working hours.

Such are the advantages enjoyed by the relatively smaller and more intimate British movie business.

STUDIO NEWS AND VIEWS

Casting for the International Market: "Jonathan" in Cramped Conditions: Pinewood's Writer-Trainee Scheme

THE news that J. Arthur Rank has signed Joan Fontaine, Douglas Fairbanks, Jun., and Claudette Colbert to make films here is of interest taken in conjunction with certain other significant facts. Fact one: Sir Alexander Korda has just completed a film, "An Ideal Husband," with Paulette Goddard in it, is making another, "Anna Karenina," with Vivien Leigh in it, and will soon be doing studio work on another, "Bonnie Prince Charlie," with David Niven in it. Fact two: both Rank and Korda now have releasing arrangements on a large scale with American exhibiting groups.

Fact three: all the artistes mentioned are stars of international repute. Travel a little outside the orbit of these two big fellows and you find Ray Milland at work at Denham on the Anglo-American "So Evil My Love," with Larry Olivier next door to him doing impressive things with that prestige picture to cap all prestige pictures, "Hamlet." International stars again. You could travel farther and find others, but I have quoted enough to make the point clear that our Industry is moving to another stage in its ambitious development.

We are not only thinking internationally, but we are beginning to cast internationally, knowing that we have a reasonably fair chance of getting our product into the kinemas of the United States in a big way. True, we have attempted this international thing before, but spasmodically, and rather as a novelty. To-day we are doing it as a matter of conscious, and, I believe, regular policy. It's a step forward.

I hope that in securing big international names for our films, producers will not forget to build up our native talent in the pictures in which the big names appear. The best way to make a star is to team the promising player with one who has arrived. And we have a quite large number of players who are on the verge of an international reputation and need only one or two appearances in internationally important pictures to take them to world popularity.

Star appeal is still the life-blood of any production industry; and we have just now the biggest chance we have ever had to build up a strong nucleus of really popular stars.

Stanton Griffis, American Ambassador to Poland and chairman of Paramount's executive committee, visited Denham for SO EVIL MY LOVE (Paramount-British). He is seen with Hal Wallis, producer, Ray Milland, Moira Lister, director Lewis Allen, and Frank Farley

CASTING RECORDS

ON THIS subject the activity of Robert Leonard, casting director of A.B.P.C., is interesting. Leonard is the most active member of the talent development committee which this company recently set up and whose first choice for building up was Michael Denison, whom they have starred in "My Brother Jonathan."

Leonard has a most comprehensive filing system in which he has records of players of every kind, from radio, repertory, the variety stage, and even the ranks of the extras. Just how good these records are is illustrated by the fact that a young actor friend of mine, who is just getting a few "breaks" in British pictures, wrote to Leonard outlining his career and asking whether he might not be considered a suitable subject for a little development.

Having written, he thought that perhaps he had overdone his list of achievements, but the letter from Leonard replying to his had a paragraph to this effect: "I know your work well, and you forgot to mention that you played So-and-so in Such-and-such," and proceeded to name various jobs in the past that my friend had been too modest to mention.

Leonard's organisation does not feel that just now it is worth taking the chance of trying to find unknowns without experience and grooming them for stardom. Its field of search is among people who have had some kind of acting experience and who may respond rapidly to any opportunities which may be presented to them. And Leonard is certainly conscientious in his hunting for such players.

He has spotters all over the country—agents, managers, players, all kinds of people send him information about actors and actresses who may be worth developing.

CONFINED ACTION

AT British National studios I watched the crew shooting one of those tight, enclosed scenes for "My Brother Jonathan" that illustrate more vividly than anything much larger the complexity, the split-second timing, and the delicately controlled movement that is necessary to produce a good scene on the screen.

Technical workers know the difficulties of such scenes all too well, but this one is worth describing in some detail, if only as a reminder to all those who take these things as part of a job that they are doing, a job the standard of which has vastly risen during the past ten years.

The scene was a small room in a Staffordshire slum, its squalor suggested with admirable simplicity. In the centre was a bed with a sick child and an anxious mother. Beside the bed, the doctor, Michael Denison, and his wife,

Rehearsing a scene for NO ORCHIDS FOR MISS BLANDISH at Twickenham. Producer-director St. John Clowes watches Linden Travers and Leslie Bradley at a tense moment. Technical crew (left to right) are Peter Lambert, focus; Bernie Lewis, operator; Gerald Gibbs, lighting; M. T. Whitney, third assistant; Jack Haste, dolly; Bert Dorsett, first assistant; Graham Arlen, loader; Eric Pavitt, second assistant, and John Mitchell, sound recordist, in foreground

Dulcie Gray. All that happened in the scene was that the doctor broke the news to the mother that it was diphtheria, and turned away to get his instruments for an emergency operation.

During rehearsals it was established that Denison could only lean over the sick child at a certain limited angle and for a limited number of inches. Dulcie Gray had to reach down and hold a lamp from a hook and hold it close to the child. This had to be done with a casual exactitude to control its shadow and preserve the composition of the lighting. So tight were the limits that Denison had to do all his action carefully balanced on his right foot.

Halfway through the rehearsal it was necessary to alter the angle of a teapot on the shelf behind the players. Its original position made an awkward combination with Dulcie Gray's head at one point of the action. During the take the kettle on the oilstove suddenly began to boil and the mike picked up the hiss of the steam. The kettle was immediately refilled with cold water. These were but a few of the difficulties; the camera, moving in an extremely confined space, had to line up to fractions of an inch. But the sequence was in the can in a very few takes, and perhaps another 20 seconds of screen time had been accounted for.

Director Harold French is particularly interesting: he has a quiet patience over all setbacks and confidence to his players. Lighting expert Derick Williams is most painstaking in rechecking on the changing

...ues occasion... by the moving
...the oil lamp...
...his kind of ... is going on
...the time in ... sh studios, and
... care and ...ence put into
...h sequences ... all concerned
...till a revela... to this reporter,
...o remembe... how so many
...s slapdash... through similar
...uences in ... optimistic days
...he 'thirtie...

SNOWBOUND": NEW CREDITS

REVISION ... technical staff ... Gainsboro... "Snowbound" ...kes the u... ...st recently pub... ...ed inacc... Here is the ...ised list:—

Executive p... ducer, Sydney Box; ...ducer, Aub... Baring; director, ...d Macl...ald; production ...nager, A. N...son Keys; camera... Stephen ...Dade; supervising ... director, ...eorge Provis; art ...ector, Maurice Carter; editor, ...rles Knott; assistant editor, J. ...ds; make-up, W. Partleton; ...s. A. Chapman; recordist, S. ...es; first assistant director, Don ...eks; second assistant director, ...ert Pearl; third assistant direc... A. Bailey; camera operator, ...k Asher; first assistant camera ...rator, J. Gunn; second assist... camera operator, S. Claydon; ...tinuity, Phyllis Ross; assistant ...tinuity, Margaret Taylor; hair...ssing, Elsie Alder; dress ...gner, Joan Ellacott; wardrobe ...tress, D. Smith; wardrobe ...ster, W. Neale; loading, W. ...w; sound camera, T. G. Sin...t; boom operator; C. Swern; ...stant boom operator, R. Judd; ...earch, Eileen Griffiths; property ...ster, A. Rumsey; floor electri... F. Elkins; publicity direc..., Tom Burdon; stills and publi... features, Leslie R. Frewin; ...r publicity, Eric Williams.

SCHOOL FOR SCRIPTMEN

THERE'S a bright idea in prac...al operation down at Pinewood ...t hasn't been written about as ...deserves to be. I'm talking ...ut the Independent Producers' ...ter-Trainee scheme, over which ...rdon Wellesley presides. Wellesley, an experienced writer and scenarist, with a good deal of Hollywood experience, is executive head of the writing department at Pinewood, and he believes that young people who have the flair for writing can be trained to develop it in screen terms.

His writer-trainee scheme sets out to produce screen authors as distinct from script technicians, and he maintains that the most vital point of the scheme is in the selection of the trainees. "All," he says, "are essentially film-minded, the sort of people who think and feel in terms of film."

The scheme is a thorough one, covering something like two years of practical experience. The trainees are actually members of a department of writers working on scripts of films yet to be made. In their first year they are given practical experience of all kinds, from seeing rushes and the working of all the departments to sitting in at story conferences.

In between, their routine work consists of reading stories, making synopses, criticising and contributing ideas. Later, they get practical guidance from producers and are allowed to make contributions to scripts. The basic idea of the scheme is to make the learner familiar with all phases of film-making, so that he can appreciate the needs of each department from the writer's point of view, and, at the same time, to give plenty of worthwhile experience of screen writing and its mechanics from the inside.

As Wellesley says, everything depends on the selection of the trainee, but given the right type of individual, this kind of training must obviously produce solid results. At any rate, I applaud the idea, for if there is one department of film-making that needs good, trained brains, it is the story department.

GAINSBOROUGH REVISION

AFTER a three-day break on the shooting of "Miranda" at Islington, production restarted with Roy Rich as associate producer and Ken Annakin as director. Michael Chorlton, director, and dialogue director Peter Cotes, says an announcement tersely, have been assigned to another subject. That subject is not named. This switching of control has led to certain alterations in the unit list, and the amended version is given in full below:—

Executive producer, Sydney Box; producer, Betty E. Box; associate producer, Roy Rich; director, Ken Annakin; director of photography, Ray Elton; production manager, Fred Gunn; art director, G. Paterson; editor, Gordon Hales; publicity, Betty Callaghan; wardrobe supervisor, Yvonne Caffin; wardrobe mistress, Mrs. Wootton; first assistant director, Alf Keating; second assistant director, H. Griver; third assistant director, A. Batt; continuity, Jo Harcourt; second continuity, June Randall; camera operator, Dudley Lovell; focus, E. Yospa; clappers, A. Gatward; loading, L. Newson; recordist, M. Hobbs; sound camera, M. Jay; sound maintenance, F. Sloggett; boom operator, D. Mason; boom assistant, W. Holland; hairdresser, Ivy Emmerton; make-up, Len Garde; second make-up, Gene Beck; property master, T. Fletcher; floor props, S. Overall and A. George; chief electrician, S. Sargent; floor electrician, H. L. McKay; stills, Cedric Haine; floor stills, A. Cann.

Sydney Box discusses the sequence with director David MacDonald while Tony Keys, production manager (right), chats with Dennis Price. An interlude during the making of Gainsborough's SNOWBOUND

Photographing Siobhan McKenna in DAUGHTER OF DARKNESS (Riversite). Jim Neville, props; Lance Comfort, director; Stan Pavey, lighting; Montie Berman, operator; Johnny Lyons, focus; Joe Scarlett, grips; Ted Jenkins, electrician; Dicky Leeman, first assistant and Victor Hanbury, producer

SHORT ITEMS

THE studio Press representative for Columbia's "The First Gentleman," now in production at Nettlefold, is Walter Henry, who will work in conjunction with Columbia's Press manager, Dennison Thornton. The film is planned to a 14 weeks' schedule, including ten days' location work at Brighton's famous Pavilion, originally built by the Prince Regent. Already, a spectacular firework display has been filmed for the picture.

The Boultings, who are now on a three weeks' location at Brighton, are nearing the end of "Brighton Rock." They will follow this picture with "The Guinea Pig," which they will also make for Associated British. John will produce and Roy will direct. Author Warren Chetham-Strode and Bernard Miles will co-operate on the script. John Palmer will join the unit as production manager and Gerry Bryant, who formerly held this job, will settle down to script writing for future Boulting projects.

* * *

Derek Twist, who made "End of the River" for the Archers, has been appointed associate producer and executive production manager for Wessex on the forthcoming screen version of George Moore's "Esther Waters."

* * *

Outdoor sequences for "Blanche Fury" are now being shot at Wooton Lodge, Derbyshire. Completed shots are being viewed at night in the Elite Kinema, Ashbourne, close to the location. F. Bromwich, the manager, laid on the facility after closing hours.

* * *

Shooting in the studio on "Mine Own Executioner" at Worton Hall has now finished. There is now only a small amount of location work to be done to complete the picture.

"The White Unicorn" is also completed. Bob Johnson is now tackling the editing, assisted by Sally Emery Presley. Bob Higgins is in charge of the dubbing.

* * *

Cecil Musk is directing a film commissioned by the Board of Trade to be used to help the export sales of British radio sets. He has been concentrating recently on ballet scenes in a reproduction of the television studios at Alexandra Palace.

LEONARD WALLACE

The
with SIR CEDRIC HARDWICKE · LUCILE WATSON · ROSALIND IVAN · SARA ALLGOOD · Screenplay by CHARLE
the novel "The Story of Ivy" by Marie Belloc Lowndes · Produced by WILLIAM CAMERON MENZIES · A UNIVERSAL-INTERNA
GENERAL FILM DISTRIBUTORS

ntaine

PATRIC KNOWLES
HERBERT MARSHALL
RICHARD NEY

in Sam Wood's Production of

IVY

ROVINCIAL TRADE SHOWS

RMINGHAM	Futurist - - - -	10.30 a.m.
RISTOL	News Theatre - -	10.30 a.m.
CARDIFF	Empire - - - -	10.45 a.m.
GLASGOW	Cosmo - - - - -	10.45 a.m.
LEEDS	Tower - - - - -	10.45 a.m.
LIVERPOOL	Scala - - - - -	10.30 a.m.
MANCHESTER	Deansgate Pic. Hse. -	10.45 a.m.
NEWCASTLE	Pavilion - - - -	10.30 a.m.
NOTTINGHAM	Scala - - - - -	10.45 a.m.
SHEFFIELD	Cinema Hse. - - -	10.30 a.m.

All on Friday, August 22.

RANK DEAL IN MALAYA

More Theatre Interests Acquired

MORE screen time for British films in the Malay Peninsula will result in a partnership agreement entered into between the J. Arthur Rank Organisation and Loke Wan Tho and Max Baker.

As a result of the agreement, signed by John Davis on behalf of J. Arthur Rank, the Rank Organisation acquires an interest in Associated Theatres, Ltd., and Cathay Theatres, Ltd. The three theatres are: The Cathay, Singapore, Cathay, Kuala Lumpur, and the Pavilion, Kuala Lumpur.

Future plans include provision for the building of a new kinema to seat 1,500 persons in Singapore, and the establishment of other theatres throughout the Malay Peninsula.

No changes in management will result from the new agreement, which follows the partnership basis favoured by the J. Arthur Rank Organisation in its overseas development.

No Hush-Hush Over Whitstable Troc

When Coun. J. H. Woodman told the Whitstable Urban Council that they wanted no "hush-hush" about the suggested purchase by the Council of the Troc Kinema, Tankerton, he was told that the matter would be debated at a special meeting to which the Press would be invited.

Coun. B. Sullivan said there had been some misconception. The premises included a kinema, dance-hall, flats and shop.

Odeon, Bristol, Cafe Back in Service

The new café-restaurant at the Odeon, Kingswood, Bristol, was opened on Friday night by C. W. Foxwell, chairman of the Kingswood Urban Council. At a dinner, which was attended by local councillors and the vicar of Kingswood, many tributes were paid to W. S. Lovell, the resident manager of the Odeon. During the war the restaurant was used as a British Restaurant.

Kinema to Keep Time

The decision of the Oldham Finance Committee to spend £400 on the provision of a public clock in the tower of the Gaumont Kinema, Oldham, was confirmed by the Town Council with a majority of 13 votes. It was contended there was need of a clock which could be seen from all directions.

Ashford Assessment Down

At a meeting of the Ashford Assessment Committee on July 4, the assessment of the Cinema, Beaver Road, was reduced from £709 rateable value to £663.

Groucho Marx, with the "Copa" girls, in Sam Coslow's COPACABANA, which United Artists is Trade showing in the near future

Odeon Given Permit to Operate Child Clubs in Portsmouth

"FILMS NOT TO BLAME FOR DELINQUENCY"

"IN my opinion the wave of juvenile delinquency is due to the psychologists and the way they deal with the juvenile delinquents. If they took a firmer hand there would probably be less trouble."

This was the reply given by Councillor John Privett to a statement made by Councillor H. Bell at last week's meeting of the Portsmouth City Council that educationists, psychologists and others concerned with the welfare of children were much concerned at the type of films children were seeing, and were saying that the acute wave of delinquency in the country to-day was in no small measure due to some unsavoury films that were being shown in the kinemas.

The Council was discussing an application from Odeon Theatres, Ltd., for permission to operate national kinema clubs at their Cosham and Southsea theatres on Saturday mornings. Similar clubs have been running for some time at the Plaza and Regent, but in opposing their extension, Councillor Bell said he was not satisfied with the type of films produced for children. He added that he was looking forward to the day when every school would possess its own 16-mm. projector.

Mixed Feelings

Councillor N. Harrison reminded the Council of the lack of open spaces in the city, and said he had yet to learn that it was their prerogative to quarrel with the decision of parents who would rather that their children went to the kinemas on Saturday morning than face the growing menace of traffic in the streets.

Alderman J. P. D. Lacey said they were still awaiting an authoritative report from the Education Committee on the effect of the films upon the child life of Portsmouth. For that reason he opposed the application.

Ald. W. J. Lewis, chairman of the Education Committee, replied that no adverse report had been received from their official, as far as he knew, but the opinion of educationists with regard to these films was very mixed. The majority of the members of his committee felt that in Portsmouth the films had not had a good effect.

Alderman J. Prince, chairman of the Watch Committee, said that not one of the speakers had been able to point to a single film shown by the junior clubs to which they could take objection. So far as the Watch Committee and the police were concerned, the junior clubs had been run quite satisfactorily.

The application was granted by 31 votes to 18.

Money Motive

The Queen's, Portsea, also applied to open on Saturday mornings for the purpose of children's matinees, and this drew from Councillor Mrs. Childs the remark that the Queen's, at any rate, had been honest, and did not disguise the fact that it simply wanted to make money.

In this case, however, the recommendation of the Watch Committee that the application should be granted was withdrawn, as the transfer of the licence of the kinema had not been decided.

Arising out of a letter from Health Education Films, Ltd., permission was given for the showing of a film, "The Birth of a Baby," on condition that no children under the age of 16 were admitted, and that young people between the ages of 16 and 18 were accompanied by parents or guardians, schoolmaster or schoolmistress.

COLUMBIA'S BIG MUSICAL HIT

"Down to Earth" World Premiere

AN exhibitor [illegible] Friedman, m[illegible] of Columbia, rec[illegible] "when Columbia [illegible] they certainly go [illegible]

"The recognition [illegible] pre-eminence in [illegible] musicals is a ver[illegible] ment," Mr. Friedm[illegible] is a reputation tha[illegible] over the years, and [illegible] tures like 'One N[illegible] 'Pennies from He[illegible] Girl,' 'Song to Re[illegible] night and Every Nig[illegible] recently, 'The Jolso[illegible]

"The Columbia tr[illegible] feel, is most successfully con[illegible] in our latest and w[illegible] is our biggest musi[illegible] Earth,' a Technicolor produc[illegible] starring Rita Hayworth and La[illegible] Parks, which will be Trade [illegible] on Tuesday, July 22, at 10.45 [illegible] at Studio One.

"Advance reports from Am[illegible] describe it as 'the picture [illegible] has everything'—gay and tun[illegible] music, lavish spectacle, br[illegible] dancing, exquisite colour, [illegible] hilarious comedy."

"Down to Earth" presents thoroughly original story [illegible] with novelty and fascinating [illegible] tainment ideas.

On its cast values alone, "Down to Earth" rates as excep[illegible] For apart from Rita Hayworth [illegible] Larry Parks, it has six [illegible] pillars of supporting streng[illegible] Roland Culver, Edward Ev[illegible] Horton, James Gleason, M[illegible] Platt, George Macready, and A[illegible] Jergens.

Rita Hayworth Here

The Royal World Premier[illegible] Columbia's Technicolor mus[illegible] "Down to Earth," at which [illegible] Hayworth, who co-stars with La[illegible] Parks in the film, is to make a [illegible] sonal appearance, takes plac[illegible] Monday, July 21, at the Gau[illegible] Haymarket, at 8 p.m.

The Duchess of Glou[illegible]ester will present at the premier[illegible], which will be in aid of the Brit[illegible]sh Limb[illegible] Ex-Servicemen's Asso[illegible]ation.

BUTCHER'S PROGRESSIVE PROGRAMME

WITH "The Hills of Donegal" now ready for Trade show, F. W. Baker, managing director of Butcher's Film Service, has now completed a powerful programme to offer exhibitors this season.

Like "Send for Paul Temple," this new musical romance is produced and directed by John Argyle. It has an attractive cast, headed by James Etherington, Dinah Sheridan, Moore Bentley, and John Bentley. With all the features that have made Butcher's previous musical pictures so popular, plus an extremely dramatic story, "The Hills of Donegal" promises to be popular box-office fare.

Comedy is provided by Frank Randle in the John Baxter production, "When You Come Home," the sixth and biggest Frank Randle laugh-maker. To [illegible] these attractive [illegible] Butcher's offer [illegible] the Days," recalling [illegible] of screen, theatre [illegible] in the happy [illegible] Germany first dist[illegible] peace, and "The [illegible] World," which goes [illegible] screen history to the [illegible] and early efforts in film[illegible]

These two subjects [illegible] by Bishu Sen, w[illegible] Strikes" provided [illegible] success. Sen, who [illegible] lishing a reputation [illegible] of unique interest [illegible] assisted by J. Ko[illegible] director with consid[illegible] ence in the United S[illegible]

John Argyle is now [illegible] the script of another [illegible] Temple.

KINE SERVICE SECTION

TECHNICAL • MANAGEMENT • SHOWMANSHIP

MUSIC • PEOPLE • TRADE SHOWS

KINEMATOGRAPH YEAR BOOK

ORDER NOW THE

1947 Edition of the famous

RED GUIDE

KINEMATOGRAPH YEAR BOOK

The only complete Guide to the Industry to be published

Contents

...ERAL TRADE DIRECTORY
...SSIFIED TRADE DIRECTORY
THEATRE ...RCUITS
KINEMA D...ECTORY
TRADE SH...N FILMS
LEGISLATION AND THE TRADE
RENTERS' OFFERS
TRADE ORGANISATIONS
EQUIPMENT
TRADE PERSONNEL
TRADE FINANCE
SUB-STANDARD FILMS
...TUDIOS AND PRODUCTION

...APPLY AT ONCE

Early ...ies of the 1947 edition of the Year Book are now being delivere... but it is regretted that there will be a slight delay before all deli...ries can be completed. Make sure of your copy by orderin... now, to

THE PUBLISHER, 6, CATHERINE STREET, LONDON, W.C.2

ALWAYS

ATTENTION

COMPELLING

Miller

DISPLAY SERVICE

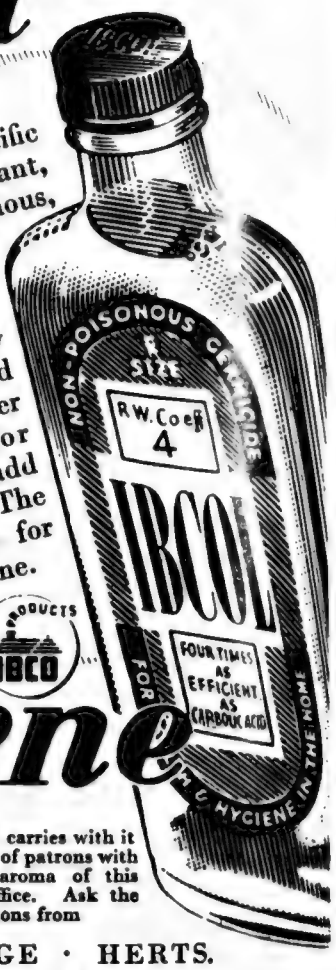
5, CARLISLE STREET, W.1

Gerrard 8225

Ibcol

for

The scientific germicide . . . pleasant, aromatic, non-poisonous, non-irritant. Checks the spread of disease and infection. Spray regularly in prescribed dilution and whenever water is used for cleansing . . . add a little IBCOL. The perfect routine for Daily Hygiene.



IBCO PRODUCTS

hygiene

★ HOUSE FULL is good business that carries with it responsibility. Safeguard the health of patrons with IBCOL. The tangy, reassuring aroma of this reputable germicide is real box-office. Ask the attendant. Sample and bulk quotations from

IBBETSON · STEVENAGE · HERTS.

Hygiene Products for Home and Industry.

£5,829 for YOU at age 55
or an income of £360 for life

GUARANTEED BY CANADA'S PROGRESSIVE LIFE OFFICE

(POLICIES IN FORCE EXCEED £100,000,000)

Make sure of your retirement income now. The Crown Life Insurance Co. offers you a Cash sum at 55 or a pension income for life. If you should die before age 55, your family will receive **£3,000.** Lump sums and savings from £1 per month are accepted. Deposits are eligible for Income Tax rebate. These figures apply to men up to 45. If you are over 45, the benefits are available at a later age.

Standard Rates applicable to Film Industry with few exceptions

Fill in and post this coupon for further details

If I invest about £.....annually

What shall I get at age 50, 55, 60 or 65.....

NAME .....
(Mr., Mrs. or Miss)

ADDRESS.....

DATE OF BIRTH.....

CROWN LIFE INSURANCE CO.,

DEPT. F.T.I., 21-24, COCKSPUR STREET, LONDON, S.W.1.

(Incorporated in Canada as a Limited Liability Company)

• • •

THE NEXT ISSUE

OF

"SUB-STANDARD FILM"

WILL BE PUBLISHED

WITH THE

JULY 24th ISSUE

OF

"KINEMATOGRAPH WEEKLY"

• • •

MANAGEMENT

by THE MANAGER

Think of the Less Fortunate—How We Can Help "Glebelands"

ET me confess, I was somewhat conscience-stricken when I read that paragraph in the KINE. WEEKLY about a hundred guests from Glebelands ving a day out at Brighton. In the hurly- y of business, Glebelands and all it stands had taken a back place in my mind, and t's all wrong. Glebelands and the Trade nevolent Fund should never be at the back managers' minds, because, apart from the y we owe to those who stumble by the way, se institutions are our "Long Shot" urance policy for the future.

es, most of us are doing very well at the ment, thank you. We have our health and ength, and quite good working conditions, l old age and infirmity seem a long way off, t you never can tell what the future has in re for you, or what you may come up inst. Managers conscientiously put the .B.F. box on the desk treasury day, and her hope for the best, or don't think at all. ery once in a while a lone manager makes special effort for our own fund, but most es our efforts are for local charities, and without reason. These local efforts are od for business, they spell "House estige," a very valuable commodity indeed se days, but let us just occasionally come selfish.

Let us organise something from which we rselves might benefit in the uncharted ture, and which will certainly help some our business friends and acquaintances r a stile when life has become rough and , and ruthless. It has been said that it is *ra dig.* to beg for your own Trade charity. a degree I agree with that, but I do not ggest collecting-boxes—I'm allergic to these ts at any time. You can, however, run a nce, or a competition, or a show, or some ilar event that will not only give value money, but will show a good profit for the d.

A Resort of Peace"

I REMEMBER Glebelands so well; that beautiful sequestered mansion in the art of wooded Berkshire, where the elder d fragile of our colleagues in this flam- yant business of ours relax, and view with nquillity a future, maybe a twilight, that ght otherwise have been grim and hopeless.

"It is the resort
Of love, of joy, of peace, and plenty,
Where
Supporting and supported, polished friends
And dear relations mingle into bliss."

Thompson.

t is ours. It represents all this Industry n offer in compassion and sympathy. Let not be said that we give these out in meagre rtions. Why don't you run down to Glebe- nds some day and see for yourselves? Reg. veash, the secretary, may tell my editors at I have made a *faux pas* in issuing a neral invitation without warning, but some- w I don't think he will. I would like you share my happy memory of that "Home" rightly call our own. I want you, my other managers, to enjoy the privilege of sociating with pioneers of the Trade, and u will see a reassuring picture of the future t applies to the less fortunate among us. There it is, chaps—over to you; the managers, the assistants, the reliefs, the supervisors, all in the business. Think of what you can do to help, individually and collectively—get cracking for the C.T.B.F. I have already talked myelf into organising another event!

Command Performance

AND that brings me to the Royal Command Performance. Last year we didn't get the best possible Press for organisation. It was said that the crowds were far bigger than had been expected, but we can't use that alibi any more. I have no knowledge of what co-operation was solicited from managers, but I do know that I, for one, wasn't asked to help in any way, nor do I know of any manager who was. For an event like that I would gladly act as an usher, a doorman, or a lime boy, and there would be no loss of dignity in so doing.

May I make a suggestion to the most representative and imposing committee responsible for the event this year? I would like them to issue a general request for volunteers from the managerial section of the Industry. I know that the response would be amazing; further, it would give managers that peculiar sense of satisfaction one gets from taking an active part in an important event. If this is done, their interest won't cease when the tabs close on the finale.

It may even be possible to get representatives of all categories from every part of the country—usherettes, attendants and projectionists. Here is an opportunity to make us feel that the Command Performance belongs to all in the Industry. Every employee working on that auspicious evening is a potential emissary for the C.T.B.F. I hope every effort will be made to ensure that the inspiration to be derived from participating is distributed as widely as possible, so that the fund may benefit to the maximum degree.

High Level Brains Trust and Quiz

I WAS extremely sorry to miss the Technical Jamboree at the Odeon, Marble Arch. I think it was a smashing idea, if only to prove to any possible doubters that our employees have the interests of the business at heart, and are concerned with more things than their own working conditions.

It would be good to see a bit more of this spirit, because it looks as if we're going to need it in the not so distant future. Unhappily, because of a token bus strike, I understand there was a very poor attendance; at least, that is partly the reason; another, and perhaps more important reason, is that they hogged the event among their own members. I hope that next time the N.A.T.K.E. has a brainwave it will magnanimously share it with all in the Industry.

An impartial observer—a member of the union—tells me that politeness to the platform party was a feature of the proceedings. It's a pity, because I had hoped that some awkward questioner would have asked some leading questions about David Lean's recent contribution to "Picture Parade." He further informed me that, at one spot in the proceedings, the audience became the brains trust, and had the pleasing privilege of putting the members of the Trust right about some of the exhibiting troubles in so far as these concern producers and the like.

We must not let this idea fade out. Perhaps the managers will organise a similar event, and if so, I hope they will invite all members of the N.A.T.K.E., the C.E.A. and the K.R.S. And I'm going to make some suggestions for the Brains Trust. With Leslie Holderness as Question master, I would like to see a team consisting of J. Arthur Rank, John Davis, Sir Philip Warter, a C.E.A. representative, a nominee from the B.K.S., and a K.R.S. nominee, and last, but not least, Tom O'Brien. Such an event might uncover some invaluable information for the Trade, and would certainly give the various sections some first-hand information about the other fellow's point of view. How about it? Now is the time to strike while the iron is hot.

Successful Documentary

ON the subject of summer business, I must make reference to the most amazing turn up for the book in years. I refer to the Eros film, "Birth of a Baby." At a time when the managements of West End kinemas agree almost unanimously that business has never been so bad, the longest queues seen outside London kinemas in years wait patiently at the Tatler to see a film that, so far as I can remember, is at least 12 years old.

I know of at least one theatre impresario who wants to road show it in legitimate theatres, and exhibitors generally are tumbling over one another to try for a slice of Hyams' cake. I discussed it with a brother manager who ran it before. He told me of the competition between circle and stalls usherettes in dealing with the most cases of fainting. Now, after the war, people are, no doubt, so much tougher.

The fact that a reissue of this type is to-day's big winner is a sobering thought for the film Industry. No doubt all sorts of such like documentaries are being feverishly examined by their owners, and some of them may do good business, but I would say, only a short phase of freak business is indicated, and then—what next.

"A" and "U" Films Together

IT was inevitable that sooner or later the national Press would have given prominence to one of our problems. A youngster complains that, as an over 14 and under 16, she is deprived of membership of children's clubs, and is also barred from adult performances when an "A" film is showing.

Personally, I take a rather old-fashioned view about youngsters and adolescents going to the pictures. I have no wish to see the age limit for admission to "A" films reduced. For certain films I think it is better for the patrons, and for us, if youngsters view these films in a family party, rather than in the company of other young people, often of the opposite sex.

SHOWMANSHIP

From the Studio to the Showman: An Original Exploitation Aid

SOME three or four months ago my predecessor described the plans of Fred Pollitt, who had then just been created production exploitation manager for the J. Arthur Rank group, to arrange advance exploitation in the studios and to relate these tie-ups and ideas to exhibitors' needs.

Pollitt, you may remember, was to work in close liaison with the studios to ensure that ideas for commercial link-ups could be developed at an early stage. If a refrigerator was to be used in a sequence, Pollitt was to make sure that it was one by a manufacturer who would co-operate in exploitation for the film's release.

The job has been established long enough now for the films upon which Pollitt and his men started to have reached the release stage, and Fred has sent me some campaign books containing ample evidence that his team has not been idle. His results are best illustrated with reference to two films which are now making the rounds, or will be shortly—"Take My Life" and "Dear Murderer."

One of the best tie-ups for this film is the "Philippa" hat, which was specially created for Greta Gynt and was actually worn by her in the picture. This hat was put into production by some 400 milliners all over the country. Tie-up stills have been provided, and arrangements were made with the Millinery Information Centre to pass on all release dates to the manufacturers.

The campaign book contained suggested layout for displays and some well-written copy for the editress of the local women's page. Incidentally, all the Press copy I have seen prepared for use with these link-ups has been brightly and tersely written and is a great improvement on most of the material which is provided for the local Press in campaign books.

In addition to the hat tie-up, there was also a neat link with air travel, through the fact that, when Greta Gynt went home to Norway for a holiday, she travelled by British European Airways Viking aircraft. A special tie-up still of Miss Gynt boarding the plane was provided, with a suggested layout for co-operation with tourist and travel agencies.

✱

The fact that there was a refrigerator called for in a scene in "Dear Murderer" enabled Pollitt to engineer a fine tie-up with Electrolux. Jack Warner was photographed with one of these machines at the Ideal Home Exhibition, and the still is available to showmen.

The circulation of this picture is undertaken by the Electrolux publicity department, who are supplying it to kinemas according to lists of playdates provided by Pollitt's department. The exploitation book lists all the Electrolux area managers, so that exhibitors can make contacts ahead if they wish to do so.

Another happy link-up for the same film was arranged with Cohn and Rosenberger, makers of plastic jewellery, who produced a special matching set for Greta Gynt, who is also in "Dear Murderer." It was arranged for the release date of this set commercially to coincide with the West End screening of the picture, and for there to be a further display of store advertising when the film was generally released.

All the tie-up stills were captioned in the printing, giving the artiste's name, film titles and a suitable reference to the jewellery. Those supplied to the makers are being distributed with all orders to stockists everywhere.

Similarly, a link-up was arranged with Jaguar cars, and the campaign book offers useful suggestions as to the best line of approach to dealers who may be shy of tying up with a product that is in short and restricted supply. Sling-back shoes modelled by Greta Gynt were the subject of another tie-up, and excellent fashions articles for local newspaper use were included in the campaign book.

These examples illustrate the usefulness to showmen of the organisation created by Fred Pollitt. I know that he has many other first-rate commercial tie-ups and one or two novel lines of exploitation worked out for future films. All round, these co-operative efforts instigated by this exploitation department are a good thing. They not only stimulate trade, but they do a useful job in putting over the pictures with which they are associated. Above all, they are carried out with good taste, and thus contribute modestly, but effectively, to raising the prestige of the kinema business.

A very striking link-up with a local store by J. Draycott-Simpson, of the Odeon, Southend-on-Sea. It plugged both recruiting for the store and Odeon programmes

West End Window

An attractive yet simple display arranged by Odeon and 20th-Fox exploiteers to put over THE HOMESTRETCH at the Odeon, Leicester Square. There is nothing about this display that could not be done by a local showman, given the ability to produce a cut-out and a little practical ingenuity

Campbell Helps

"IT'S a Wonderful Life" was well publicised at the Trocadero (H. Finnis), Liverpool, last week (ending July 5). At the Monday evening performances, Commander Campbell gave a talk to the audiences on the advantages of the Women's Land Army and the agricultural holidays scheme; this was followed by a Press reception.

During the week prior to playdate, ex-Service patrons were invited to send in accounts of any outstanding experiences in the Forces. The ten who submitted the best entries were entertained to a dinner a the Queensway Café, and to a showing of the film at the Trocadero.

Finnis also arranged a tie-up with a travel agency which exhibited cards worded on the lines of "Blue Cars for a holiday in Switzerland—'It's a Wonderful Life' . . ."

Well Represented

IT often pays to belong to a small community; at least C. D. Revis, of the Lyric, Wellingborough, found it so when all the shops in the main thoroughfares carried window displays for "The Razor's Edge." As well as carrying a display, the leading library in the town gave out 1,000 book-marks and left little chance for the "Razor" to slip past anyone in the community.

Triple Assault

THREE recent concurrent runs in the Odeon circuit in Norwich gave opportunity to managers Sam Newberry, of the Odeon, and Ernest Goodwin, of the Carlton, for some useful publicity. During the screening of "California" local fabric stores gave colourful window displays linking up with apt pars the delightful colours in the summer fabrics and the Technicolor scenery in the film.

"Welcome Stranger" was put over by a big window display at Willmott's musical store, where "stills"

and portraits of the stars were pasted to frame the window with banners and posters advising the public to hear the song hits in the recording room on the premises and to visit one or other of the houses where their favourite star could be seen as well as heard.

During the screening of "Black Narcissus" the managers concerned contacted local florists and obtained special window displays of choice blooms flanked by notices calling attention to the fact that in those shops it was impossible to purchase "Black Narcissus," but a visit to either the Odeon or Carlton should be made.

Canteen Appeal

M-G-M's "Till the Clouds Roll By" came to town in a big way when it was shown by William Newman, of the Olympia, Cardiff. Starting off his energetic campaign by tieing-up with the windows of all the principal tailors, he went on to make an agreement with the Ideal Cleaners, whereby the film would be given prominent publicity in each of their five canteens. As, in all, their staff consists of 8,000 workers, this proved a valuable tie-up.

The National Savings Committee were again very co-operative, this time giving over a whole window to a savings panel, linking up with "The Silver Lining" campaign.

Newman also hit on the bright idea of sending attendants down to the big local cricket matches with umbrellas as shown on this page. Men also paraded the town with similar umbrellas.

Boosting Savings

K. B. LLOYD, of the Rivoli, Liverpool, devised an interesting display for "Root of All Evil" in the window of the local branch of the National Savings Committee. In addition to a cut-out of Phyllis Calvert, together with effective art cards and stills, a number of "£ s. d." signs were cut out and suspended on thin fuse wire running from the top-back of the window to the foreground.

A mysterious Gladstone bag centred the foreground, and an arrow, pointing to the bag, carried the message, "What's in the bag?—'The Root of All Evil.'" On the bag itself was a small notice, "Save Now—it's in the bag." The display was completed with a warning that "Money is 'The Root of All Evil'—but not so if invested in National Savings."

Timely Effort

FOR his exploitation of "Johnny o'Clock" at the Odeon, Eltham Hill, Francis Minde based his store and shop tie-ups on the catch-phrase "'Johnny o'Clock' says," which gave prominence to both film and goods available in the district. As the letters of the film title numbered twelve, Minde made a large clock-face with the title replacing the normal hour numbers, and the clock-hands were moved at intervals giving the times of each performance.

In the centre of the face was the announcement: "You'd better be on time when you see Dick Powell and Evelyn Keyes in 'Johnny o'Clock.'" For "The Man Within," Minde arranged a window display in a butcher's shop in the high street with display cards reading: "Why not register with us and look after the man within."

Fashion Styles

A USEFUL tie-up angle for "Notorious" was obtained by E. W. Meadows, Odeon, Manchester, in the ladies' hairdressing department of Messrs. Lewis's. The display incorporated a fashion parade and various hair styles as worn by Ingrid Bergman in the film. Meadows tied-in with a men's outfitters for a window display of shirts, bows and ties, linked with "California." For "Take My Life," the local Press co-operated by running a fashion display of women's hats.

Window Tie-ups

SIX window tie-ups, arranged by Leslie Fletcher, announced the arrival at the Carlton, Norwich, of British Lion's "White Cradle Inn." In each case attractive art-cards and stills were displayed, together with slogans tieing-up with the various articles on show.

For "Temptation Harbour," Fletcher again concentrated on window displays. His main effort consisted of a display in the local co-operative store, tieing-up with holiday travel. A large poster illustrating a liner in harbour with the message, "Here is your 'Temptation Harbour,'" was used as a background. In the foreground were various types of travelling bags. Tie-ups were also made with four other local tradesmen.

Living Trailer

A FORTNIGHT prior to the screening of "Oliver Twist" at the Dunoon Picture House, Kenneth B. Parker aroused considerable interest by co-operating with a well-known West of Scotland amateur dramatic society.

He arranged a ten-minutes' stage presentation, which was described as a "Living trailer of outstanding scenes from 'Oliver Twist.'" This unusual interlude played for a complete week and served the dual purpose of attracting considerable business on its own, as well as drawing attention to the film.

Woking Campaigns

S. E. PASCOE-WILLIAMS and his assistant, T. J. B. Hoar, have sent me details of campaigns they carried out for recent screenings at the Ritz, Woking.

To put over "White Cradle Inn," the entire attendant staff were dressed in Swiss costumes, some of which were the original costumes used in the film. In addition, a cut-out display was erected in the vestibule, consisting of portraits of the principal stars and pictorial posters of Swiss scenery. A Swiss flag placed at the foot of the display completed the setting. During the week of screening Michael McKeag, who appears in the film, made a personal appearance on the stage and signed autographs.

A vestibule display, depicting a ship being unloaded alongside a jetty, together with a cut-out head of Robert Newton gazing pensively at wads of £1 notes was used to publicise "Temptation Harbour." A cut-out of a gravestone with a pointed revolver superimposed, caught the imagination for "Nobody Lives Forever." This display was also used for the Sunday opening campaign coupled with the message, "Nobody Lives Forever—Vote for Sunday Opening."

To exploit "The Other Love," a window tie-up was arranged with a local gown shop, and for "The Time, the Place and the Girl" a stage effect, measuring 8 ft. by 8 ft., was erected over the pay desk, with cut-out figures of the stars.

Spring Atmosphere

CHARLES SMITH, Odeon, Whalley Range, Manchester, decided to "say it with flowers" when recently publicising "Suddenly It's Spring." A display of fresh blooms, supplied by a local store, was placed in front of a poster-card representing a garden scene, and prominently displayed in the box-office show window.

The foyer fireplace was built-up with cut-outs and stills and generally helped to brighten the interior decoration

Dickensian Mode

THE Odeon Chester team—G. S. Jolliffe, his assistant, A. H. James, and trainee G. H. Harrop—introduced "Nicholas Nickleby" to the town with a horse-drawn Dickensian carriage which toured the district bearing a poster announcing play-date and showing-times. Local window-displays and the attendance of school parties received considerable attention from the Press.

Prestwich Effort

FOR the showing of "Odd Man Out" at the Odeon, Prestwich, H. Saunders had a full window display at the local co-operative store featuring a model set of a room interior scene from the film. Coupled with this were art cards and posters giving details of the film and showing times.

Extensive use was made of fly-strips in and around the town using the general theme of "Don't be the

Continued on page 38.

This umbrella was used by W. Newman of the Olympia, Cardiff, to put over TILL THE CLOUDS ROLL BY (20th-Fox). Below: Kathleen Byron, featured in BLACK NARCISSUS, helps to put over the G.F.D. film at the Manchester Royal Infirmary

Scottish Link-up

Here is one of a series of displays arranged by the Sir Alexander King circuit at the Plaza, Kilmarnock, to exploit RKO-Radio's SONG OF THE SOUTH. The set-up linked up with a prominent music store which gave reciprocal publicity. The board of Disney stills is something that will interest most members of the public

Continued from page 37

'Odd Man Out'—follow the crowd to the Odeon." Local tradesmen also co-operated by displaying cards in their windows, giving prominence to the theatre and film.

Stranger in Town

A HOSPITAL carnival provided C. F. Booth, Odeon, Plymouth, with advanced publicity for the Paramount film, "Welcome Stranger." He tied-up with the procession, using a float, inside of which was a table carrying a bottle of whiskey with a tag marked 25s., and underneath was a banner worded "'Welcome Stranger,' at the Odeon all next week." This topical and very advantageous project was seen by thousands of people who lined the route.

Safety-First Campaign

MANAGER L. W. GUNNELL made use of pedestrian crossings throughout the borough of Lewisham to advertise "It's a Wonderful Life" at the Gaumont. Posters worded "'It's a Wonderful Life'—Don't throw it away—Safety First," were displayed at crossings and traffic-lights, and in addition labels were tied on the door handles of all cars parked around the theatre bearing the words "Have you checked your tyres and brakes lately? 'It's a Wonderful Life.' Don't throw it away." The local Safety-First Committee gave further publicity by allowing an overprint, giving details of the film on all official posters.

Bearded Ghost

SHOWMEN playing "The Ghost and Mrs. Muir" have reaped rewards by clever exploitation stunts, notably one which, although simple, has been extremely effective.

At Brighton, where the film played at the Regent, a well-known local personality, bearded and dressed to resemble Rex Harrison in the film, wandered about the town and beach. He carried with him a copy of the *Brighton and Hove Gazette*. Anyone spotting him and challenging him with the words "You are the Ghost. Where is Mrs. Muir?" was presented with a free pass to the theatre. Any lady bearing the name of Mrs. Muir was rewarded with an extra prize.

When the film played at the Gaumont, Southend, a bearded sailor strolled round the beach. Suitably worded posters informing holiday-makers that "'The Ghost and Mrs. Muir' appears to-day" were placed at strategic points.

Saving for "Blue Skies"

A SLOGAN competition, run in conjunction with the local National Savings Committee, was organised by G. Lockyer, of the Odeon, Bilston, for "Blue Skies."

Several weeks before playdate 200 posters, advertising the film and competition, together with Bing Crosby's saving message, were displayed throughout the town. In addition, a poster measuring 30 ft. by 4 ft., supplied by the savings group, was suspended across the front of the theatre, which gave prominence to the film, coupled with the message "Save for your future 'Blue Skies.'"

During the week before playdate, prizes, consisting of National Savings Certificates and complimentary tickets, were presented from the stage by the Mayor to successful competitors.

Local Discovery

DURING the screening of "Hue and Cry," H. Hubball, Grand Palace, St. Albans, overheard a patron remark that a local boy had been recognised as one of the "Blood and Thunder" gang. He made investigations and discovered that a former evacuated schoolboy of the local council school was appearing in the film.

The headmaster was contacted and invited to visit the theatre and identify his former scholar, which he did with much enthusiasm. The result was that on the Friday evening 80 schoolboys, with their teacher, plus 40 of the boys' parents and many others who had heard of the discovery attended the performance. The value of following-up this remark of a patron was that the box-office receipts on the Friday jumped 25 per cent. above any preceding day.

Music: Edited by Jack Courtnay

Foort Criticises the Younger Organists

SPEAKING at the July meeting of the Association of Theatre Organists, Reginald Foort expressed his views on the poor standard of performance put up by many of the younger organists.

Chief faults, he said, were noisy playing and lack of musicianship. Even when interludes were well thought out, these were often spoilt by the unintelligent interpretation of the music, so that even the good shows became boring.

Reg. thought that it was up to the A.T.O. as a body to do something towards helping these youngsters.

In an open discussion many suggestions were put forward as to how matters could best be improved. The one which found most support was that a theatre be borrowed one morning and an outstanding personality invited to give a model slide show to A.T.O. members. Reg. suggested that Robinson Cleaver be invited to open the series, as he had never heard him put on a mediocre performance.

Some of the younger members would also be asked to present shows, and discussions would follow as to the merits and demerits of them.

Felton Rapley and Sandy MacPherson, who were both present, promised to give the idea their full support.

The Missing Hand

Manager Booty, of the New Victoria, London, S.W., was full of enthusiasm for his stage show, publicised as "Seven Hands in Harmony," when I saw him, and said "Taking the organ out of the pit makes all the difference, and I look forward to the day when there's lots of little organs on wheels."

There can be no doubt that this show, with Louis Mordish and Ray Baines at the grand pianos and Charles Smitton at the Lafleur, was a great success.

Louis Mordish, introducing the performers, cleverly alluded to the mistake (?) in the billing, saying, "Although advertised as 'seven hands,' we are only six, but look forward to you supplying the seventh at the end."

It was obvious that this show had been more than usually well rehearsed. By keeping to their medium of more or less rhythmic, light classical and popular numbers, they put up a very entertaining show, which well deserved the ovation they received.

Dando "In the Mood"

When I went to the Gaumont, Chelsea, to hear Dando, who is guest organist there while his Wurlitzer at Watford is being cleaned, it was the musical presentation which proved the highlight in the programme, just as at the New Victoria.

Dando, in his usual breezy style, put over his interlude, "In the Mood," with gusto.

Although I do not care for parodies as a rule, I thought his concluding topical skits on the clothing coupon question and his optimistic finale, "There'll always be an England," clever and well timed. Good show—well received.

Gilbert Vintner is presenting two movements from Frank Newman's "Norwich Suite," for orchestra, in the B.B.C. East Anglian week. Congratulations, Frank.

Correction: Roland Tims was inadvertently referred to as organist of the Capitol, Edinburgh. This should have been Aberdeen, of course, and Mr. Crozier's name has an "r" in it.

Other Credits

W. J. JOY, Ritz, Sunderland ("Till the Clouds Roll By"); N. F. Comer, Odeon, Taunton ("Notorious"); H. W. Dixon, Odeon, Peckham ("Black Narcissus"); W. E. Pryor, Odeon, Aberdeen ("Black Narcissus"); G. P. Elcock, Gaumont, Finchley ("Hue and Cry"); G. W. Hurt, Odeon, Temple Fortune ("Dear Murderer"); G. Bernard, Odeon, Bury ("Odeon Drive"); W. F. Foster, Dalston Picture House ("It's a Wonderful Life"); L. W. Graves, Odeon, Lowestoft ("Odd Man Out"); H. J. Excell, Plaza, Southampton ("Odeon Drive").

This display by E. Bromley, of the Odeon, Oldham, puts over the "Mr. and Mrs. Odeon" contest which is doing much to stimulate business in the North of England. The holiday tie-up helps the campaign

E. Meadow, of the Odeon, Manchester, arranged this window display to put over G.F.D.'s BLACK NARCISSUS. The black floral motif of the frocks adds point to the plug for the picture, which is quietly put over

TECHNICAL

On the Trail of Film Mutilators—Weekly Progress Reports

THE campaign against film mutilation is now going on in real earnest, and I hear very satisfactory results following upon the weekly meeting of print managers of renting companies, which reports upon damage to films and tracks down offenders. This procedure has been advocated from time to time in this column for the past dozen years or so, during which time the KINE., with its supplement, the IDEAL KINEMA, lifted up a lone voice of protest and endeavoured to let culprits know when they had been successfully tracked down.

OFFENDERS now are treated directly, and where damage is traced to a certain picture house, the cause is ascertained by examination of the film by experts, and the kinema proprietor asked to bring his projector mechanisms into such order that damage will be avoided. The print managers are keen upon their task not in a "hunting-down" mood, but in an endeavour to make prints last longer and to ensure their reaching subsequent hirers in good, presentable condition.

IT must be nearly a quarter of a century ago that I attended a demonstration of a device calculated to avoid the evils accompanying irregularity of size of spool centres. Since then, various minds have set to work to meet the difficulty. The latest to reach me comes from Miss I. D. Cox, who sends particulars of a device which she employs.

SHE writes:—

"I am chief projectionist at a kinema in Watford and I have adapted an ordinary film spool to be used in conjunction with an adjustable centre of my own design.

"The main (and original) object of this spool is to eliminate the mutilation which inevitably occurs when spooling up reels of film which have large and various size centres and to simplify and speed up this operation. But, if desired, it may also be used in lieu of a stripping plate (thus avoiding more film mutilation) as well as fulfilling the functions of a normal film spool

"THE spool itself has been adapted to consist of two detachable sides by attaching to them, respectively, by a riveted brass plate, a threaded tube, which is made to engage by a female thread with a threaded brass bush.

"The adjustable centre consists of seven metal cylinders, each slotted and keyed to hold them together and so graded in size that it is possible to fill any size centre of a reel of film from $\frac{5}{8}$ in. to 4 in. diameter. When this has been done, the film, with its filled centre hole, is laid on one half or flange of the spool and the other half is then screwed into it, forming a complete spool, plus a reel of film, which can now be handled by the projectionist as easily as if he were rewinding an ordinary reel.

Miss I. D. Cox with spool cheeks. Arranged on bench the adjustable graded centre, slotted and keyed to fit any size

"THE projectionist's hand is now free to examine the film thoroughly, whereas it would normally be engaged in holding and preventing the film from collapsing and falling from the spindle of the rewinder. Thus, not only is the needless mutilation of film prevented, but also the risk of the projection of films with undetected damage to perforations, loose joins, etc."

IF such a spool could be used universally, Miss Cox believes it would solve a large number of film-mutilation problems. "I think," she writes, "the advantages of the spool when used in lieu of a stripping plate too obvious for me to elaborate upon."

CHATTING the matter over with my colleague, R. H. Cricks, he felt that it was a sad reflection upon our Industry that for so many years we should have been content to mount a film roll with, perhaps, a 4-in. core upon a split spool with a $\frac{3}{4}$-in. bobbin.

THE introduction of two-colour films of the Magnacolor and Cinecolor type is giving trouble to projectionists who do not appreciate the fact that when making splices there are two surfaces to be scraped in order that the join may be firm. S. G. Draper, of the R.A.F. Cinema Corporation, explains why, as follows:—

"THE fact that Cinecolor is a two-colour process with double-coated positive—blue one side and red the other—should inform the projectionist that, if he wants the overlap of his joints to be in the same colour as the rest of the film, he will require *two* emulsions only, viz., blue and red, to overlap. Before he makes the joint he has two ends of film, each end having *two* emulsions.

"A LITTLE simple arithmetic will tell him that if he requires only two emulsions to make his overlap look normal, then he must do away with the other two. The easiest way is to scrape them off. If one side only is scraped it means that the overlap will consist of *three* thicknesses of emulsion—two red and one blue (or viceversa)—and any projectionist who makes such a mistake without noticing it certainly requires spectacles."

JAMES BENSON

RCA SOUND SYSTEM

KODAK RESEARCH LABORATORIES—HOW THEY BEGAN

Dr. C. E. Kenneth Mees, F.R.S., D.Sc., tells the R.P.S.

HOW the Kodak Research Laboratories, Rochester, U.S.A., were established and developed was the subject of a paper given last week at the Science Museum, to an R.P.S. audience by Dr. C. E. Kenneth Mees, F.R.S., D.Sc., the English scientist, who more than any other man has been responsible for their growth.

Dr. Mees recounted how, in 1906, he joined the then small firm of Wratten and Wainwright, of Croydon. In 1912 George Eastman, founder of Kodak, asked him to institute a research laboratory at Rochester, and to enable him to do so bought up Wratten and Wainwright, and so extended its purpose to become a scientific research laboratory for photography.

The small laboratory built in 1912 was in 1930 replaced by a six-storey building, having a floor area of 152,000 square feet; a new wing is now being planned.

The sensitometric department's first product was the 2B sensitometer, still the standard test instrument. Instead of the laborious plotting of H. and D. curves by hand, an automatic machine had been produced which turned out 400 complete curves in an hour. In colour sensitometry a recently produced machine actually made three sets of measurements, "thought things over," and produced three curves.

Controversy over the relation between granularity and graininess had been given a new tool in the electron microscope; an electron microgram of a developed grain was projected, showing it to consist of a tangled mass of metallic silver, like the original crystal roughly triangular in form. For the subjective study of graininess, the image could be enlarged to any desired degree.

One of Dr. Mees' first interests, in 1906, had been sensitising dyes. Work at Rochester had resulted in the discovery of an immense range of organic dyes, notably the cyanines; molecules with lengthening chains of CH atoms gave sensitivity extending towards the red and infra-red, as far as 12,000 A.

It was these sensitising dyes that had solved the problem of colour photography. Dr. Mees described the development of Kodachrome and of the later Kodacolor system; the latter differed in that the dye couplers were contained in oily globules dispersed among the silver halide crystals.

Dr. Mees next turned to the many special researches carried out in the laboratories for war purposes and concluded his paper by summarising the varied activities of the laboratories by means of curves showing the cost of various types of research.

Excellent lantern slides illustrated the paper.

POOL CARBONS

CLASSIFIED ADVERTISEMENTS

CLASSIFIED ADVERTISEMENT RATES.

SITUATIONS VACANT	..	4d. per word.
SITUATIONS WANTED	..	2d. " "
FINANCIAL	..	6d. " "
FOR SALE & WANTED	..	6d. " "
MISCELLANEOUS	..	6d. " "

Caps, 1d. per word extra. Box Nos. 6d. extra. All Classified Advertisements must be prepaid (except approved accounts) and received by Thursday for inclusion in the next week's issue.

FINANCIAL

KINEMAS, Theatres, Ballrooms. Capital required for development. Partnership available, with managerial position. —State capital available, in confidence, to Y., Box 296, Kinematograph Weekly.

SITUATIONS VACANT

MANAGER required; must be experienced, with full knowledge of publicity; thirty miles from London; very good prospects.—Write, giving full particulars, for an appointment, Advertiser, 72, First Avenue, Queen's Park, London, W.10. (Write only; no callers.)

RELIEF Manager with experience required, last two weeks in August, Palace Cinema, Bedworth, nr. Coventry. —Full particulars to Olliver, 687, Stratford Road, Birmingham, 11.

CATERING Manager (Manageress) capable of starting good type restaurants for group of London kinemas; must be London or Home Counties resident with proven experience in present-day catering; permanent, progressive position.—Applications treated in strictest confidence.—C., Box 275, Kinematograph Weekly.

CHIEF Projectionist and experienced Second wanted for Kingston-on-Thames. Comfortable permanent positions. Up-to-date projection (RCA and Ross).—Apply, Coventry Cinemas, Ltd., 43, Upper Berkeley Street, W.1. Telephone: Ambassador 1544.

WANTED, experienced and reliable Operator for Palace Cinema, Perranporth.—Write Manager, or 'phone 2117.

OPERATOR (Second) wanted; experienced man necessary; union rate.—Wembley Hall Cinema.

WANTED, Second Operator; Westrex sound, Westar-Peerless.—Apply, Manager, Regal, Warminster, Wilts.

WANTED, Second Projectionist for 600-seater Sussex kinema; modern projection equipment; progressive position for willing worker; salary £4 5s. per week; applicants must be fully experienced; a Third Projectionist with good references would be considered.—D., Box 276, Kinematograph Weekly.

SECOND and Third Projectionist required for comfortable, permanent positions.—Apply, Manager, Royal Repertory Cinema, Edgware Road (Marble Arch end).

NEW ZEALAND.—Engineer-Salesman for kinema equipment company allied to leading circuit. First-class technical training and thorough experience on installation and servicing of sound-film equipment essential. Commercial experience, energy, initiative and organising ability will enhance prospects. Applications (in strict confidence) should give full details, including experience, qualifications, age, whether married, and present salary.—Write, T., Box 291, Kinematograph Weekly.

DESPATCH Clerk (man) and Film Repairer (woman) required; 43-hour week, net.—Apply, Establishment Officer, Imperial Institute, South Kensington, London, S.W.7.

SOUTH Coast Salesman required; good remuneration and expenses.—Write details, etc., T., Box 266, Kinematograph Weekly.

EAST COAST Salesman required; good remuneration and expenses.—Write, full details, R., Box 289, Kinematograph Weekly.

FILM Company requires Apprentices in Production department. Applicants should be between 16 and 20 years old. No premium required from right applicants.—Apply in first instance by letter to Leslie Lawrence Productions, Ltd., 193, Wardour Street, W.1.

EXPERIENCED female Film Examiners, and Learners, required. Five-day week.—Apply, RKO Technical Department, 2/4, Dean Street, London, W.1.

MODERNISATION LTD.

SPECIALIST DECORATIVE CONTRACTORS

SHEFFIELD - LONDON - BATLEY - NEWCASTLE

A.1. OFFICE SERVICE

Will speedily duplicate or type your scenario, play or Mss., etc.

214 PICCADILLY, LONDON W.1

Tel: Regent 7555/6

E. G. TURNER

. . . *supplies cinema screens*

TAKING ALL RISKS

ON HIRE MAINTENANCE

43-49 Higham St., Walthamstow, E.17

Telephone: LARKSWOOD 1061-2

STABLEFORD SCREENS LTD.

We make metal, flat white rear projection, roll-up and amateur screens. Our screen resurfacing service covers Gt. Britain from Aberdeen to Land's End.

1, STEBBING STREET, LONDON, W.11

Phone: Park 7682

CINEMA CARPETS

Making, Renovation and Readapting Service.

All work Hand Sewn throughout and fully guaranteed.

Mark Moss Ltd — FITTED CARPETS

BACK HARRISON ST. LEEDS 1. TEL. 28775.

Tel: CENTRAL 5289

PATERSON'S (GLASGOW) LIMITED 79 HOWARD STREET

SEATING REPLACEMENTS REPAIRS

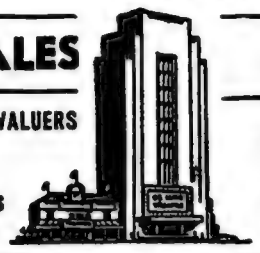
NOTHING TOO BIG — NOTHING TOO SMALL

J. ROWLAND SALES LTD.

CINEMA & THEATRE AGENTS AND VALUERS

Directors: J. ROWLAND SALES, F.V.A.
ARTHUR A. TALBOT, F.C.A.

WE BUY, SELL & ADVISE ON ALL KINDS OF ENTERTAINMENT PROPERTIES.



FARADAY HOUSE, 8-10, CHARING CROSS RD.

Phones: Tem. Bar 9710, 9719, 5191

SITUATIONS VACANT (Contd.)

TWO intelligent Juniors (15-16, 16-17) required in Film Publicity offices; simple routine work to commence, but opportunities to learn will occur. — Write, stating age, education, any experience, salary, to Q., Box 288, Kinematograph Weekly.

KINEMA Publicity Specialists wish to contact Representative calling on kinemas. Good terms offered.—C.P. & D., Ltd., 86, Eccleston Square, S.W.1.

SITUATIONS WANTED

MANAGER, OPERATOR, AT LIBERTY; FULLY EXPERIENCED; OR AS REPRESENTATIVE; BEST OFFER. — HOUGH, MILL BROW, MARPLE BRIDGE.

KEEN, energetic young Manager (32) of good appearance desires change; experienced all branches, large and small kinemas; at present managing on South Coast; go anywhere; willing to accept relief.—K., Box 257, Kinematograph Weekly.

EXPERIENCED Manager desires change; South or South-West preferred; courtesy, showmanship and business-like ability assured; competent; trustworthy; good references; bonded; married; abstainer; fully conversant all branches; at present first-run London kinema.—S., Box 265, Kinematograph Weekly.

SMART, KEEN EX-MANAGER-HOUSE MANAGER, AGE 37, SINGLE, REQUIRES OPENING AS CHIEF OF STAFF; GOOD APPEARANCE, EDUCATION, PUBLIC MANNER; WILLING TO TRAVEL.—REPLY TO ADVERTISER, c/o 7, KEBLE STREET, LIVERPOOL, 6.

PROJECTIONIST, 14 years' experience. Kalee, Simplex, Western, RCA, desires change; Cornwall, Devon, or anywhere South country; accommodation.—U., Box 292, Kinematograph Weekly.

SITUATIONS WANTED (Contd.)

HOUSE MANAGER (EX-CIRCUIT) DESIRES POSITION, SIMILAR OR RELIEF; MOBILE.— 30, CHURCH AVENUE, NEWCASTLE-ON-TYNE, 3.

KEEN and competent Chief requires position in good-class kinema; sound reason for change. Free beginning of August; sound knowledge film handling, maintenance and projection equipment; Surrey or London area preferred, but any district considered.—W., Box 294, Kinematograph Weekly.

CHIEF Operator requires position as Assistant Kinema Manager.—P., BOX 287, Kinematograph Weekly.

SECOND PROJECTIONIST REQUIRES PERMANENT SITUATION IN GOOD CLASS HALL IN SOUTH, PORTSMOUTH PREFERRED; SECOND OPERATOR SINCE 1941 AND WIDE EXPERIENCE IN PROJECTOR MAINTENANCE AND ELECTRICS DURING NATIONAL SERVICE.—G., BOX 254, KINEMATOGRAPH WEEKLY.

KEEN Young Man, single, has worked in operating-box, desires position as Trainee Manager; circuit or independent exhibitor; any part of the country.—V., Box 293, Kinematograph Weekly.

KINEMAS WANTED

EXHIBITOR, having disposed of interests in Midlands, desires one or more kinemas in South or South Coast; all replies in confidence.—J., Box 281, Kinematograph Weekly.

KINEMAS wanted, any part of the country; 300-1,000 seaters; rent or freehold.—Reply, in confidence, to Associated Entertainments, 133, Painswick Road, Gloucester.

HIRE

NEWMAN-SINCLAIR Camera available for hire. New and complete equipment.—Inquiries, Gerrard 1963.

SELECTED GOVERNMENT SURPLUS EQUIPMENT

In first-class condition slightly used only, and thoroughly vetted by experts

	£	s.
Two Simplex Rear Shutter complete with RCA sound system and Vulcan Arcs ..	1000	0
Two Kalee No. 12 Projectors complete with spool boxes, stands, Vulcan Arcs and RCA sound system ..	1000	0
Two Kalee No. 12 Projectors complete with spool boxes, Vulcan H.I. Arcs, stands and Kalee sound system including amplifiers & speakers	900	0
Two Ross G.C. Projectors complete with spool boxes, stands, Ross Arcs and British Acoustic Sound System ..	900	0
Two GBN Portable 35mm. Sound Projectors .. Pair	450	0
One pair Lumarc Lamphouses complete with control boxes .. .. Pair	160	0
One pair Monarc A.C. 80/85 Lamphouses .. Pair	140	0
Kalee No. 12 spare mechanisms .. .. Each	110	0
Six Nevelin Rectifiers complete with bulbs .. Each	95	0
Four Petrol Electric Generators 1½Kw., 110 volts, 50 cycles, single phase Each	85	0
Kalee Intermittent Units complete, type W244A Each	20	0
New large aperture lenses, T.T. & H., Ross and Kalee Super, 4½ in. to 8 in. focus Each	10	0
1 Kw. transformers in carrying cases, Universal voltages 110/240 .. .. Each	8	0
Radio Receivers for attachment to theatre sound system .. .. Each	7	10
Two circuit stage battons, £1 per 1 ft. run. Per section	7	0
New Ross Rewinders 35mm. Each	6	0
12-way film storage cabinets Each	5	0
As above — paintwork damaged .. .. Each	4	0
Moving coil microphones Each	4	10
Secondhand Ross Rewinders 35mm. .. .. Each	4	0
S.T. and C. and Vitavox speaker units .. Each	3	10
2,000-ft. Spools, Kalee, Ross Each		10

Large quantity of spares, Kalee, Ross, GBN, GB.516 16mm. 33 1/3 per cent. off current list.

ALL PRICES NETT
EX WORKS LONDON

FILMS & EQUIPMENTS LTD.

DISPOSALS DIVISION

138, WARDOUR ST., W.1

Tel.: Gerrard 6711

ES FOR SALE

OX, of 61a, London Street 1743) offers for sale the he has no hesitation in

Arcade situated in an , including slot machines, and rifle range, Photo- This property has living with every modern con- oom, etc., and a large table for dodge-ems. The old and in excellent con- 10,000. PS.128.

Arcade situated in an including slot machines, s and shooting range, c., photographic studio. excellent condition and terra-cotta face with throughout. Property bedroomed house with outbuildings. Complete 20,000.

Skating Rink with floor 35 ft. Hammond electric value £1,500) Steinway 0 pairs of skates which are wn workshop. Modern ating throughout. Has r, gas geyser, sink, four ht stage lights. Complete 2,000.

opositions has a good all l trade. Only genuine vailable cash need apply.

E & WANTED

ND STEPS, FROM ONS (FORFAR), LTD.,

Material, no coupons; nels; ideal for curtains, eads, etc.; nylon, in or old gold (state), price 25s. parcel, re silk, in white only, postage 8d.; Rayon, canary, gold or blue cond choice of colour), postage 8d.—Celic and 5., Chestnut Avenue,

35 edition "Kinemato- Book."—Deo Securities, Berkeley Street, W.1.

Fleur Organ.—State rticulars to Parker, The Ferrers.

"8" Projectors (rear B.T.H. sound, recently akers; also two B.T.H. F (one with slide Scala Cinema, Green-

CINEMAS FOR SALE

SOUTH WALES Occupying the finest position in the main thoroughfare of an important town. Cinema or Theatre. Seats 650, with Balcony. Being completely redecorated and reseated throughout. Ready for reopening September next. Long Lease. Nominal rent. Premium only **£3,000.** (A.15)

HOME COUNTIES Freehold. Well fitted and equipped Cinema in large Town, established many years and in excellent condition throughout. Substantial takings and profits with scope for considerable increase. Price **£32,500.** (D.72)

DEVON-SHIRE Freehold. Unopposed in large town. Ideal situation for Owner-Manager or beginner. Good capacity. Consistent takings and profits. Included are three flats and restaurant. Price **£14,000.** (C.35)

NORTH-ANTS Freehold Cinema, unopposed, drawing on a large population. In first-class condition. Ideal for Owner-Manager or beginner. Price **£8,500.** (C.30)

Further particulars of above and other properties available may be obtained by principals only on application to the Sole Agents,

Messrs.

HARRIS & GILLOW

The acknowledged Cinema and Theatre Agents, Auctioneers and Valuers.

Offices:

93-95, WARDOUR STREET, LONDON, W.1

Phone: Gerrard 2504 (10 lines). Grams: "Faddist, Rath," London.

FOR SALE & WANTED (Contd.)

ELECTRIC Equipment Twin Rectifier for sale, new bulbs, new condition, 480-v., single phase, 50 cycles, output 70/100 v., 55 amps., complete with switch and meters, twin resistances with independent switches in 5-amp. steps. Bargain price.—Full particulars, Welbeck Cinema, Scrogg Road, Newcastle-on-Tyne.

WANTED, Rectifier, 480 v., single phase, 50 cycles, 110 v. 10 amp. D.C. output.—Z., Box 297, Kinematograph Weekly.

10,000 PROJECTOR Lamps, ex-Government surplus, for sale.—Suplex Lamps Ltd., 239, High Holborn, W.C.1.

2-16-mm. BTH Projectors, type S.R.B., surplus equipment for sale: brand new, never been used.—Apply, H., Box 280, Kinematograph Weekly.

BOOKS

"THE WORLD IS MY CINEMA," by E. W. and M. M. Robson, 12s. 6d., all booksellers.—Sidneyan Society, 9, Eastbury Court, Kensington High Street W.14.

REPAIRS

REPAIRS and Spares, Seats, Counterweights and Brackets, etc.—Cinema Supply and Maintenance, 66, St. George's Avenue, London, N.7. North 3164.

MONOMARKS

MONOMARKS. — Permanent London address. Letters redirected. 5s. p.a. —Write, Monomark, BCM/MONO, W.C.1.

NORTHERN CINEMA EQUIPMENT Co.
(Sole Proprietors: Windmill, Eng. Co., Ltd.)
Sunfield Works, Windmill Lane, Denton, Nr. Manchester.
Telephone: DENTON 2826
Send P.C. or 'Phone for our Representative to call.
Screen Dressings
Perforated Rubber Screens
Metal Screens
Sound Acoustic Felts
Masking
Ventilating and Heating
Rewind Tables Spool Boxes
Refrigeration

NEW AND SECOND-HAND Office Furniture and Safes
Largest Stock in London—Lowest Prices
OXFORD CABINET Co. LTD.
55 High Holborn, W.C.1. Tel.: HOLborn 5645
(Surplus office furniture bought, spot cash)

PARTNERSHIP

KINEMAS, Theatres, Ballrooms. Capital required for development. Partnership available with managerial position. —State capital available in confidence to X., Box 295, Kinematograph Weekly.

THEATRE SEATS

SEATS.—250 at 30s.—'Phone: Ste. 1372.

KINEMA Seats re-upholstered; 7-day service. Inquiries invited. — Messrs. Joseph Tabatsky, 155, London Road, Glasgow, C.1.

SLIDES

BAKER'S Hand-written Slides; cheapest and best.—Baker, Water Lane, Thaxted, Essex. Established 1905.

FILMS

FILM Scrap wanted for the recovery of nitrate and acetate cellulose.—Send particulars to Lloyds (Dept. K.W.), 72, Bridge Street, Christchurch, Hants.

KINEMAS FOR SALE

KINEMA, London, N., 1,000 seats, for sale, or might consider leasing to approved lessees.—S., Box 290, Kinematograph Weekly.

Continued from Page 44.

NOTTINGHAM.

10.45 a.m.	Scala	It Happened Tomorrow (Reissue)	Renown	Linda Darnell	A
10.45 a.m.	Scala	The Upturned Glass	G.F.D.	James Mason	A
10.30 a.m.	Scala	Thunder Rock (Reissue)	M-G-M	Michael Redgrave	A

SHEFFIELD.

10.30 a.m.	Cinema House	The Fabulous Dorseys	United Artists	Dorsey Brothers	U
10.45 a.m.	Union St. P.P.	Bulldog Drummond at Bay	Columbia	Ron Randell	A
10.30 a.m.	Cinema House	The Mad Hatter	United Artists	Bonita Granville	U
10.45 a.m.	Union St. P.P.	Millie's Daughter	Columbia	Gladys George	A
10.30 a.m.	Hippodrome	Tarzan's New York Adventure (Reissue)	M-G-M.	Johnny Weissmuller	U
10.30 a.m.	Cinema House	The Bachelor Girls	United Artists	Gail Russell	A
10.45 a.m.	Union St. P.P.	Blind Spot	Columbia	Chester Morris	A
10.45 a.m.	Union St. P.P.	The Millerson Case	Columbia	Warner Baxter	A
10.30 a.m.	Cinema House	The Upturned Glass	G.F.D.	James Mason	A
10.30 a.m.	Hippodrome	Thunder Rock (Reissue)	M-G-M	Michael Redgrave	A

LONDON AND PROVINCIAL TRADE SCREENINGS

DATE.	TIME.	PLACE.	TITLE OF FILM.	SHOWN BY.	STARS.	CERT.
		LONDON.				
Thurs., July 17	10.30 a.m.	Own Theatre	Balalaika (Reissue)	M-G-M	Nelson Eddy	U
,, ,, 17	10.45 a.m.	Studio One	Secret of Linda Hamilton	Pathe	Mary Ware	A
,, ,, 17	2.30 p.m.	Hammer	The Woman of the Town (Reissue)	International	Claire Trevor	A
,, ,, 17	10.30 a.m.	Private Theatre	The Vigilantes Return	G.F.D.	Jon Hall	U
Fri., ,, 18	10.45 a.m.	Studio One	Romance of the West	Pathe	Eddie Dean	U
,, ,, 18	10.30 a.m.	Rialto	Open City	British Lion	Anna Magnani	A
Mon., ,, 21	10.30 a.m.	Studio One	Seven Keys to Baldpate	RKO-Radio	Phillip Terry	A
,, ,, 21	10.30 a.m.	Century	Four Shorts	20th Century-Fox		U
Tues., ,, 22	10.45 a.m.	Studio One	Down to Earth ; Short	Columbia	Rita Hayworth	A
,, ,, 22	2.30 p.m.	G.B. Theatre	Beauty and the Bandit	Pathe	Gilbert Roland	U
Wed., ,, 23	2.30 p.m.	G.B. Theatre	Bringing Up Father	Pathe	Joe Yule	U
		BIRMINGHAM.				
Mon., July 21	10.30 a.m.	Scala	Thunder Rock (Reissue)	M-G-M	Michael Redgrave	A
Tues., ,, 22	10.30 a.m.	Tatler	The Woman of the Town (Reissue)	International	Claire Trevor	A
,, ,, 22	10.30 a.m.	Scala	The Upturned Glass	G.F.D.	James Mason	A
Wed., ,, 23	10.30 a.m.	Forum	It Happened Tomorrow (Reissue)	Renown	Linda Darnell	A
,, ,, 23	10.30 a.m.	Scala	Living in a Big Way	M-G-M	Gene Kelly	A
Thur., ,, 24	10.30 a.m.	Scala	Down to Earth	Columbia	Rita Hayworth	U
Fri., ,, 25	10.30 a.m.	Scala	Balalaika (Reissue)	M-G-M	Nelson Eddy	U
		CARDIFF.				
Mon., July 21	11 a.m.	Park Hall	Accomplice	Pathe	Richard Arlen	A
Tues., ,, 22	10.45 a.m.	Park Hall	The Millerson Case	Columbia	Warner Baxter	A
,, ,, 22	10.30 a.m.	Empire	It Happened Tomorrow (Reissue)	Renown	Linda Darnell	A
Wed., ,, 23	11 a.m.	Park Hall	Secret of Linda Hamilton	Pathe	Mary Ware	A
,, ,, 23	10.30 a.m.	Olympia	Balalaika (Reissue)	M-G-M	Nelson Eddy	U
Thur., ,, 24	11 a.m.	Park Hall	Romance of the West	Pathe	Eddie Dean	U
Fri., ,, 25	11 a.m.	Park Hall	Somewhere in Civvies (Reissue)	Butcher's	Frank Randle	U
,, ,, 25	10.30 a.m.	Empire	Down to Earth	Columbia	Rita Hayworth	U
,, ,, 25	10.45 a.m.	Odeon	I Wonder Who's Kissing Her Now	20th Century-Fox	June Haver	U
		GLASGOW.				
Tues., July 22	10.50 a.m.	Cosmo	Accomplice	Pathe	Richard Arlen	A
,, ,, 22	10.30 a.m.	Regal	Thunder Rock (Reissue)	M-G-M	Michael Redgrave	A
Wed., ,, 23	10.30 a.m.	La Scala	Down to Earth	Columbia	Rita Hayworth	U
,, ,, 23	10.30 a.m.	Regal	Living in a Big Way	M-G-M	Gene Kelly	A
,, ,, 23	10.45 a.m.	Cosmo	I Wonder Who's Kissing Her Now	20th Century-Fox	June Haver	U
Thur., ,, 24	10.50 a.m.	Cosmo	Secret of Linda Hamilton	Pathe	Mary Ware	A
Fri., ,, 25	10.30 a.m.	Regal	It Happened on Fifth Avenue	Pathe	Don DeFore	A
		LEEDS.				
Tues., July 22	10.45 a.m.	Tower	Somewhere in Civvies (Reissue)	Butcher's	Frank Randle	U
,, ,, 22	10.30 a.m.	Tatler	My Son Alone (Reissue)	International	Preston Foster	A
,, ,, 22	10.30 a.m.	Ritz	Accomplice	Pathe	Richard Arlen	A
Wed., ,, 23	10.30 a.m.	Tatler	I Married a Witch (Reissue)	International	Fredric March	A
,, ,, 23	10.30 a.m.	Ritz	It Happened on Fifth Avenue	Pathe	Don DeFore	A
Thur., ,, 24	10.30 a.m.	Tatler	The Woman of the Town (Reissue)	International	Claire Trevor	A
,, ,, 24	10.30 a.m.	Ritz	Secret of Linda Hamilton	Pathe	Mary Ware	A
Fri., ,, 25	10.30 a.m.	Tatler	Double Cross (Reissue)	Renown	Kane Richmond	A
,, ,, 25	10.30 a.m.	Tower	Carnegie Hall	United Artists	Marsha Hunt	U
,, ,, 25	10.30 a.m.	Ritz	Down to Earth	Columbia	Rita Hayworth	U
		LIVERPOOL.				
Tues., July 22	10.30 a.m.	Scala	Carnegie Hall	United Artists	Marsha Hunt	U
,, ,, 22	10.45 a.m.	Majestic	Accomplice	Pathe	Richard Arlen	A
Wed., ,, 23	10.45 a.m.	Scala	It Happened Tomorrow (Reissue)	Renown	Linda Darnell	A
,, ,, 23	10.30 a.m.	Trocadero	Down to Earth	Columbia	Rita Hayworth	U
,, ,, 23	10.30 a.m.	Majestic	It Happened on Fifth Avenue	Pathe	Don DeFore	A
,, ,, 23	10.45 a.m.	Palais de Luxe	Living in a Big Way	M-G-M	Gene Kelly	A
Thur., ,, 24	10.45 a.m.	Scala	My Son Alone (Reissue)	International	Preston Foster	A
,, ,, 24	10.30 a.m.	Trocadero	The Upturned Glass	G.F.D.	James Mason	A
,, ,, 24	10.45 a.m.	Palais de Luxe	Secret of Linda Hamilton	Pathe	Mary Ware	A
Fri., ,, 25	10.45 a.m.	Scala	The Woman of the Town (Reissue)	International	Claire Trevor	A
,, ,, 25	10.45 a.m.	Majestic	Romance of the West	Pathe	Eddie Dean	U
,, ,, 25	10.30 a.m.	Forum	The Hucksters	M-G-M	Clark Gable	A
		MANCHESTER.				
Tues., July 22	10.45 a.m.	Theatre Royal	I Married a Witch (Reissue)	International	Fredric March	A
,, ,, 22	10.45 a.m.	Deansgate	It Happened Tomorrow (Reissue)	Renown	Linda Darnell	A
Wed., ,, 23	10.45 a.m.	Deansgate	Double Cross (Reissue)	Renown	Kane Richmond	A
,, ,, 23	10.45 a.m.	Gaumont	The Upturned Glass	G.F.D.	James Mason	A
,, ,, 23	10.30 a.m.	Gaiety	The Hucksters	M-G-M	Clark Gable	A
Thur., ,, 24	10.45 a.m.	Market St. P.H.	The Claw Strikes	Columbia	Charles Starrett	U
,, ,, 24	10.30 a.m.	Oxford St. P.H.	Carnegie Hall	United Artists	Marsha Hunt	U
Fri., ,, 25	10.45 a.m.	Market St. P.H.	Hands of Menace	Columbia	Charles Starrett	U
,, ,, 25	10.45 a.m.	Deansgate	The Haunted Mine	Pathe	Johnny Mack Brown	U
		NEWCASTLE.				
Tues., July 22	10.45 a.m.	Grainger	It Happened Tomorrow (Reissue)	Renown	Linda Darnell	A
,, ,, 22	10.30 a.m.	Essoldo	Accomplice	Pathe	Richard Arlen	A
,, ,, 22	10.30 a.m. & 3 p.m.	Own Theatre	I Wonder Who's Kissing Her Now	20th Century-Fox	June Haver	U
Wed., ,, 23	10.30 a.m.	Essoldo	It Happened on Fifth Avenue	Pathe	Don DeFore	A
,, ,, 23	10.30 a.m.	Haymarket	The Hucksters	M-G-M	Clark Gable	A
Thur., ,, 24	10.30 a.m.	Essoldo	Down to Earth	Columbia	Rita Hayworth	U
Fri., ,, 25	10.30 a.m.	Grainger	My Son Alone (Reissue)	International	Preston Foster	A
,, ,, 25	10.30 a.m.	Essoldo	Secret of Linda Hamilton	Pathe	Mary Ware	A
,, ,, 25	10.30 a.m.	Haymarket	Living in a Big Way	M-G-M	Gene Kelly	A

Continued at foot of page 43

Printed in Great Britain and Published for the Proprietors, Kinematograph Publications, Ltd., by ODHAMS PRESS Ltd., Long Acre, London, W.C.2

BIG words .....for

"Here again we have something to shout about. And we feel we can shout loud and long. This one easily tops them all."

THE FILM DAILY

"May well prove to be one of the sleeper hits of the year for 20th-Fox."

HOLLYWOOD REPORTER

"'The Big Heart' is a film that, with its 'U' certificate, should attract big business at every type of box-office."

TO-DAY'S CINEMA

"It is certain to gladden all classes and fill every exhibitor's stocking."

KINE WEEKLY

("THE BIG HEART" WAS PREVIOUSLY ENTITLED "MIRACLE ON 34th STREET")

REEN O'HARA · JOHN PAYNE · EDMUND GWENN

box-office ..... from 20th CENTURY-FOX

Triumphant Paramount

Paramount Presents

DANCING WITH CRIME

THE BRITISH PICTURE WITH ACTION!

More Feathers in our Cap...

Paramount Prosperity Continues.... **UNCONQUERED**